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A

TREATISE

ON

PHONOLOGY:

COMPRISING

A PERFECT ALPHABET FOR THE ENGLISH LANGUAGE;

A SPECIMEN EXHIBITION OF THE ABSURDITIES OF OUR PRESENT SYSTEM OF ORTHOGRAPHY; COMSTOCK'S, PITMAN'S, AND THE CINCINNATI ALPHABET, CONTRASTED; A LECTURE ON PHONETICS, BY PROF. McLAINE; THE PAMPHONETICON, AND RECOMMENDATIONS OF COMSTOCK'S ALPHABET.

BY ANDREW COMSTOCK, M. D.,

PRINCIPAL OF THE VOCAL GYMNASIUM, AUTHOR OF A SYSTEM OF ELOCUTION, THE PHONETIC SPEAKER, A SYSTEM OF VOCAL GYMNASTICS, ETC. ETC.

Anthony Crivello
NEW YORK

SECOND EDITION.

The Phonographic banner, here unfurl'd,
Ere long, will wave triumphant o'er the world.—QUINN.

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PREFACE.

It is generally admitted that our orthography is more complicated than that of any other language. Various attempts have been made by different individuals to simplify it. The author of this Treatise, however, proposes not only to simplify it, but to *perfect* it by the appropriation of a letter to every elementary sound, and by the introduction of *tone-marks* for the various modifications of the voice, — the only means by which perfection in this branch can be attained in any language. The appropriation of a letter to every elementary sound is not only the true means by which perfection in the orthography of any language can be reached, but it is the only way in which pronunciation can be rendered at once uniform, simple, and easy of acquisition. Until this method shall have been adopted, words must be spelled one way and pronounced another—indeed, two languages must be learned instead of one.* And the *tone-marks* are as necessary to the *correct* reading of an author's language, as is the appropriation of a letter to every elementary sound in the orthography, and in the pronunciation of words.

The Author feels confident that no one who peruses this Treatise *understandingly*, will desire to cling any longer to the old system of orthography, unless he prefers chaos to order,—discord to harmony, — darkness to light. Hence, he sends forth his Alphabet to the world with the most sanguine expectation that it will meet the entire approbation of the public, and be speedily adopted.

ANDREW COMSTOCK,
No. 100, Arch Street, Philadelphia.

February 26, 1846.

* See Comstock's System of Elocution, page 19.

APR. 98

PREFACE TO THE SECOND EDITION.

THE first edition of this work was published in 1846; and the second having been repeatedly called for, it has been prepared for publication with great care. The first edition has agitated the literary world so thoroughly upon the subject of phonetics, that several individuals have constructed alphabets which they have altered, in their various attempts at improvement, so frequently, that the public has received, in truth, many different alphabets from the same contriver!

So much has been said in favor of the different phonetic alphabets that many persons have not been able to decide for themselves which alphabet is really preferable; and that each individual who feels an interest in this subject may be able to decide this important question for himself, the three alphabets now in use are here contrasted. By examining this contrast, and the REMARKS accompanying it, every one who wishes clear information on this vital question will gain all that he desires. The author believes the whole book to be worthy of a careful examination; and he promises the reader the information necessary to enable him to decide which of the three alphabets should now be adopted.

The author acknowledges the favor of having received the type of Pitman's Alphabet from Mr. A. J. Graham of New York, and that of the Cincinnati Alphabet from Mr. R. P. Prosser of Cincinnati; for which these gentlemen will please to accept his sincere thanks.

ANDREW COMSTOCK,
No. 102, Arch Street, Philadelphia.

June 14, 1855.

PHONOLOGY.

PHONOLOGY and PHONETICS are words of similar origin and import: both designate the doctrine or science of the elementary sounds of language.

The faculty of speech is exercised by the human race in the use of a geat variety of languages; and, although the *words* employed are numerous, the elementary *sounds* are few. In all the European languages there are but about *fifty* elementary sounds, and in the English language alone there are but *thirty-eight.** These sounds are represented by a set of graphic characters or signs, which is called

AN ALPHABET.

The alphabetic mode of representing language obtained at an early period. The credit of the invention

* In all the Author's works, in which his alphabet is introduced, the number of elementary sounds in the English language is represented as *thirty-eight.* This, however, is not strictly true: there are but *thirty-seven elementary* sounds — the sound of *u* as in *tube* being a compound of the sound of *i* as in *in* and that of *w* as in *wo.* The reason why the letter (IJ) is placed among the *simple* letters is, *first* — because the alphabet is rendered more symmetrical by having all the letters of a class grouped together; and, *second* — this arrangement of the Us (which has also been adopted in relation to the other vowels) has been found to be the most convenient for practical purposes, as every one knows who is familiar with the Author's *System of Vocal Gymnastics.* See the alphabet on *page 16.*

has been claimed by the Egyptians, the Phœnicians, and the Jews. Pliny informs us that sixteen letters were introduced into Greece by Cadmus, the Phœnician, who was contemporary with Moses. Four more letters were added to the alphabet by Palamedes, at the time of the Trojan war, and four afterwards by Simonides. The *Roman* alphabet is a modification of the Greek alphabet.

The nations of Europe received their literature chiefly from the Greeks and Romans; and they print, for popular use, only in the Roman characters. These characters are better adapted to the language for which they were originally intended than to the English. The Roman alphabet, however, was never phonetic even in the Latin language; and, as now employed in the English, it is still less phonetic.

An alphabet to be truly phonetic should not only have a letter appropriated to every articulate sound, but *tone-marks* to represent the various modifications of the voice in reading and speaking. These modifications are *accent*, *inflection*, *intonation*, *modulation*, *force*, and *time*.

The Roman alphabet, therefore, as used in the English language, is by no means perfect; not only because it is destitute of tone-marks, but because it does not contain as many letters as there are elementary sounds, and because the same letters are not only often employed to represent different sounds, but different letters to represent the same sound, as is illustrated in the following scheme: —

A TABLE

Showing the Sounds which the Letters of the Roman Alphabet severally represent in the English Language.

A *has* 8 *sounds:*

1. *a*, as in *a*le.
2. *a*, as in *a*rm.
3. *a*, as in *a*ll.
4. *a*, as in *a*n.
5. *a*, as in *a*ny.
6. *a*, as in im*a*ge.
7. *a*, as in wh*a*t.
8. *a*, as in d*a*re.

B *has* 1 *sound:*

1. *b*, as in *b*ow.

C *has* 4 *sounds:*

1. *c*, as in *c*ap.
2. *c*, as in *c*ent.
3. *c*, as in suffi*c*e.
4. *c*, as in o*c*ean.

D *has* 3 *sounds:*

1. *d*, as in *d*ay.
2. *d*, as in hopped.
3. *d*, as in grand*e*ur.

E *has* 5 *sounds:*

1. *e*, as in *e*ve.
2. *e*, as in *e*nd.
3. *e*, as in h*e*r.
4. *e*, as in parenth*e*sis.
5. *e*, as in th*e*re.

F *has* 2 *sounds:*

1. *f*, as in *f*ame.
2. *f*, as in o*f*.

G *has* 2 *sounds:*

1. *g*, as in *g*ay.
2. *g*, as in *g*em.

H *has* 1 *sound:*

1. *h*, as in *h*ut.

There are, however, as many *varieties* of the sound of *h* as there are vowel sounds in the language: *h* always partakes of the nature of the vowel that follows it.

I *has* 5 *sounds:*

1. *i*, as in *i*sle.
2. *i*, as in *i*n.
3. *i*, as in s*i*r.
4. *i*, as in al*i*en.
5. *i*, as in reservo*i*r.

J *has* 3 *sounds:*

1. *j*, as in *j*ug.
2. *j*, as in halleluj*a*h.
3. *j*, as in ad*j*ective.

K *has* 1 *sound:*

1. *k*, as in *k*ite.

L *has* 1 *sound:*

1. *l*, as in *l*ight.

M *has* 1 *sound:*

1. *m*, as in *m*ind.

N *has* 2 *sounds:*

1. *n*, as in *n*o.
2. *n*, as in in*k*.

O *has* 10 *sounds:*

1. *o*, as in *o*ld.
2. *o*, as in l*o*se.
3. *o*, as in *o*n.
4. *o*, as in n*o*r.
5. *o*, as in w*o*men.
6. *o*, as in s*o*n.
7. *o*, as in w*o*lf.
8. *o*, as in c*o*mpt.
9. *o*, as in *o*ne.
10. *o*, as in reservoir.

P *has* 1 *sound:*

1. *p*, as in *p*it.

Q *has* 1 *sound:*

1. *q*, as in *q*uill.

R *has* 1 *sound:*

1. *r*, as in *r*oll.

S *has* 4 *sounds:*

1. *s*, as in *s*in.
2. *s*, as in i*s*.
3. *s*, as in *s*ure.
4. *s*, as in treasure.

T *has* 3 *sounds:*

1. *t*, as in *t*in.
2. *t*, as in na*t*ion.
3. *t*, as in na*t*ure.

U *has* 6 *sounds:*

1. *u*, as in t*u*be.
2. *u*, as in *u*p.
3. *u*, as in f*u*ll.
4. *u*, as in b*u*ry.
5. *u*, as in b*u*sy.
6. *u*, as in q*u*ill.

V *has* 1 *sound:*

1. *v*, as in *v*ile.

W *has* 1 *sound:*

1. *w*, as in *w*o.

X *has* 6 *sounds:*

1. *x*, as in e*x*ercise.
2. *x*, as in e*x*ist.
3. *x*, as in a*x*iom.
4. *x*, as in e*x*cite.
5. *x*, as in *X*enophon.
6. *x*, as in Ai*x*-la-chapelle.

Y *has* 5 *sounds:*

1. *y*, as in *y*oke.
2. *y*, as in Hy*d*er.
3. *y*, as in b*y*.
4. *y*, as in h*y*mn.
5. *y*, as in sat*y*r.

Z *has* 2 *sounds:*

1. *z*, as in *z*one.
2. *z*, as in azure.*

Our language is thus hedged about with difficulties which can hardly be overcome even by years of laborious study. The young student is obliged to waste much precious time in learning to spell and read our crooked words, and the adult foreigner is appalled by obstacles which seem to be insurmountable. Now, all these difficulties would be entirely removed by the adoption of a *perfect alphabet* — an alphabet which should represent language *phonetically*. Numerous attempts have been made by different individuals to construct such an alphabet for the English language, as may be seen by the following historical sketch.

HISTORY OF THE PHONETIC REFORM.

Certainly as early as 1768, Dr. FRANKLIN not only advocated the phonetic representation of language, but he actually constructed a phonetic alphabet. This alphabet was published at London, 1779, in a quarto volume, entitled "Political, Miscellaneous, and Philo-

* From a hasty glance at the preceding scheme, the reader might suppose that there are *seventy-eight* elementary sounds in the English language. This, however, is not the case: many of the sounds which are here represented by different letters, are identical—there are but *thirty-eight* sounds in all.

sophical Pieces. By BENJ. FRANKLIN, LL.D., F.R.S.* [See Franklin's Correspondence with Miss S., page 472 of said work; also on page 92 of this work.]

In 1793, Dr. WM. THORNTON published, at Philadelphia, a phonetic alphabet, in a work entitled "Cadmus," for which he was awarded a fifty dollar gold medal by the American Philosophical Society.

In 1798, JAMES EWING published, at Trenton, N. J., a phonetic alphabet.

In 1808, WM. PELHAM published, at Boston, a notation, in which he printed Johnson's "Rasselas."

In 1813, THOMAS EMBREE published a phonetic alphabet, in Philadelphia.

In 1817, JOSEPH G. CHAMBERS published a phonetic alphabet, in Philadelphia.

In 1825, ABNER KNEELAND published, at Philadelphia, a phonetic alphabet, in a work, entitled "The American Pronouncing Spelling Book, or sure Guide to the true Pronunciation of the English Language."

In 1831, M. H. BARTON published, at Harvard, Worcester co., Mass., a phonetic alphabet, in a monthly phonetic magazine, entitled "Something New." This magazine was published for one year, and then stopped for want of patronage.

In 1836, N. NASH published, at Philadelphia, a phonetic alphabet.

In 1841, Rev. WM. BEARDSLEY published, at St. Louis, Mo., a phonetic alphabet, in a phonetic periodical, entitled "The Literary Reformer."

In 1843, Lieut. RICHARD DOUGLASS published a phonetic alphabet, in the city of Baltimore.

In the same year (1843), BENJAMIN J. ANTRIM, of

Philadelphia, published a phonetic alphabet, in a duodecimo volume, which he entitled "Pantography."

In February, 1846, ANDREW COMSTOCK, M.D., of Philadelphia, published a phonetic alphabet, in a work entitled "A Treatise on Phonology." This alphabet is in accordance with the analysis of the elementary sounds of the language, made by Dr. Comstock, in 1831, and published in his *Rhythmical Reader*, in 1832, and, subsequently, in every edition of his *System of Elocution*. This alphabet not only has a letter for every elementary sound, but characters for accent, inflection, and intonation. Hence, unlike all the other alphabets here noticed, it is really what its name imports, — a *phonetic* alphabet. Dr. Comstock has published, in his phonetic characters, *The New Testament*, *The Phonetic Reader*, *The Phonetic Speaker*, *My Little Geography*, and a number of other works; in addition to which, he published from 1846 to 1852, a monthly periodical, the title of which was, at first, *Comstock's Phonetic Magazine*, but afterward, *Comstock's Phonetic Telegraph*.

In 1848, JOHN S. PULSIFER, of Orwigsburg, Pa., published a phonetic alphabet, in a periodical, entitled "The Phonal Depôt."

In the same year (1848), JOHN P. HART, of New Haven, Ct., published a phonetic alphabet, in a pamphlet, entitled "The World's English."

But the most extraordinary maker of alphabets is ISAAC PITMAN, of Bath, England: he has made at least 25 alphabets within the period of about 10 years! or, rather, he has made 24 *changes* in his alphabet, which amounts to the same thing as 25 different alphabets. The last was made in November, 1854. Hence the alphabet which he now employs (May 1, 1855), is but

six months old. Mr. Pitman has published a phonetic periodical ever since his first *attempt* to make a phonetic alphabet, and he has also published numerous other works in his phonetic characters, which, of course, the changes in his alphabet have rendered obsolete. Many of those whom Pitman once numbered among the warmest advocates of his theory, have, in consequence of his continually changing his alphabet, lost all confidence in him, and, indeed, have abandoned his phonotypy altogether. A clique of them in Cincinnati, about a year ago (April 19, 1854), published a *new* alphabet, constructed mainly, however, of materials drawn from the ruins of Pitman's discarded alphabets! This alphabet is called the *Cincinnati* Alphabet. We are not told who got it up; but we are informed by Isaac Pitman, through the medium of his Journal, that Mr. Longley, Mr. Prosser, and Mr. Benn Pitman (who is a brother of Isaac, residing in Cincinnati), have made a vow that they will use it as it is for ten years! But what they will do at the expiration of that period they do not inform us! The Cincinnati Alphabet, as well as Pitman's last, will be found on a subsequent page.

A CLASSIFICATION OF THE ELEMENTARY SOUNDS OF THE LANGUAGE.

THE elementary sounds, as well as the letters by which they are represented, are usually divided into two classes,—*Vowels* and *Consonants*. A more philosophical division, however, is into three classes,—*Vowels*, *Subvowels*, and *Aspirates*.

The *Vowels* are pure vocal sounds. Their number is fifteen. See foot note, page 5.

The *Subvowels* have a vocality, but inferior to that of the vowels. Their number is fourteen.

The *Aspirates* are mere whispers, and, consequently, have not that kind of sound which is *called* vocality. They are nine in number.

A TABLE

Of the Elementary Sounds of the English Language.

15 Vowels.	14 Subvowels.	9 Aspirates.
å, as in *a*le.	b, as in *b*ow.	p, as in *p*it.
å, ... *a*rm.	d, ... *d*ay.	t, ... *t*in.
å, ... *a*ll.	g, ... *g*ay.	k, ... *k*ite.
â, ... *a*n.	v, ... *v*ile.	f, ... *f*ame.
ė, ... *e*ve.	TH, ... TH*e*n.	*th*, ... *th*in.
ė, ... *e*nd.	z, ... *z*one.	s, ... *s*in.
ī, ... *i*sle.	z, ... a*z*ure.	sh, ... *sh*ade.
ĭ, ... *i*n,	l, ... *l*ight.	h, ... *h*ut.
ō, ... *o*ld.	r, ... *r*oll.	wh, ... *wh*at.
ō, ... l*o*se.	m, ... *m*et.	
ŏ, ... *o*n.	n, ... *n*o.	
ū, ... t*u*be.	ng, ... so*ng*.	
ŭ, ... *u*p.	w, ... *w*o.	
ŭ, ... f*u*ll.	y, ... *y*oke.	
ou, ... *ou*t.		

In the above Table each elementary sound is represented by a peculiar character. Hence, words spelled with these characters have no superfluous letters. Exercises of this kind were published in the author's Elocution, in 1830; and they have been republished in all subsequent editions. The following is a specimen taken from the edition of 1830.

A TABLE

Exhibiting the Analysis of Words.

In the first column the words are presented as they are usually spelled; in the second, their elements are separated by hyphens. The pupil should spell the words, uttering, separately, in their consecutive order, the elementary *sounds*, and not the *names of the letters*, as is generally done in the schools.

ale	å-l.	zeal	z-ė-l.
day	d-å.	key	k-ė.
fame	f-å-m.	place	p-l-å-s.
aisle	ï-l.	herbs	û-r-b-z.
deeds	d-ė-d-z.	breathe	b-r-ė-TH.
fight	f-ï-t.	feign	f-å-n.
light	l-ï-t.	liege	l-ė-d-z.
skein	s-k-å-n.	loaves	l-ō-v-z.
these	TH-ė-z.	nought	n-å-t
thought	*th*-å-t.	disdain	d-ï-z-d-å-n.
wrath	r-å-*th*.	imitate	ï-m-ï-t-å-t.
wreak	r-ė-k.	feeling	f-ė-l-ï-ng.
write	r-ï-t.	example	ė-g-z-å-m-p-l.
brought	b-r-å-t.	phthisic	t-ï-z-ï-k.
bread	b-r-ė-d.	frowned	f-r-ou-n-d.
said	s-ė-d.	designed	d-ė-s-ï-n-d.
pained	p-å-n-d.	bellows	b-ė-l-û-s.
sleight	s-l-ï-t.	leopard	l-ė-p-å-r-d.
neighed	n-å-d.	slammed	s-l-å-m-d.
brayed	b-r-å-d.	victuals	v-ï-t-l-z.
taught	t-å-t.	renewed	r-ė-n-û-d.

This method of spelling according to sound, which was published by the Author in 1830, has recently

claimed attention in Europe, and has been successfully applied in teaching the deaf and dumb to speak.* The Author himself has taught several dumb persons (who were not, however, entirely deaf) to speak and read.

HOW TO CONSTRUCT A PHONETIC ALPHABET.

There are two ways in which a phonetic alphabet for the English language may be constructed.

1. By extending the Roman alphabet by additional letters, so as to have a character for every elementary sound in the language.

2. By forming an entirely new set of letters.

The first method was adopted in constructing the present alphabet. Now, it is obvious that, if the Roman alphabet be taken as a basis on which to found a phonetic alphabet, its letters should be so appropriated that they may be conveniently used in all the languages in which the Roman alphabet is now employed. This has been done in the present instance: for the Author was aware that if his alphabet were not so constructed as to suit the European languages, it would not be adapted to the English language. Every linguist must see this.

In the scheme on the following page, instead of representing some of the elementary sounds by single letters, some by double letters, and some by letters with the aid of figures, as is done on page 13, each sound is represented by a letter of a peculiar form.

* See the Report on Education in Europe, by the Hon. Horace Mann.

A PHONETIC ALPHABET FOR THE ENGLISH LANGUAGE.

BY ANDREW COMSTOCK, M.D.

In this Table there is a letter for each of the 38 elementary sounds of the English Language; and, for the sake of brevity, there are 6 compound letters, each to be used, in particular instances, to represent two elementary sounds. There are also tone-marks, to represent accent, inflection, and intonation.

THE 38 SIMPLE LETTERS.

15 Vowels.			14 Subvowels.			9 Aspirates.		
Ɛ	e	*a*le	B	b	*b*ow	P	p	*p*it
A	a	*a*rm	D	d	*d*ay	T	t	*t*in
Ɑ	ɑ	*a*ll	G	g	*g*ay	K	k	*k*ite
Ą	ą	*a*n	V	v	*v*ile	F	f	*f*ame
I	ɪ	*e*ve	Δ	ð	*th*en	Θ	ϑ	*th*in
Ɛ	ɛ	*e*nd	Z	z	*z*one	S	s	*s*in
I	i	*i*le	J	j	a*z*ure	C	c	*sh*ade
I	ɪ	*i*n	L	l	*l*ight	H	h	*h*ut
Ɑ	ɑ	*o*ld	R	r	*r*oll	Q	q	*wh*at
Ɤ	ɤ	l*o*se	M	m	*m*et			
O	o	*o*n	N	n	*n*ot	*Tone-marks to represent Accent, Inflection, and Intonation.*		
Ш	ш	t*u*be	Ŋ	ŋ	so*ng*			
U	u	*u*p	W	w	*w*o			
U	ʊ	f*u*ll	Y	y	*y*oke			
Φ	ɸ	*ou*t						

THE 6 COMPOUND LETTERS.

Ɑɪ	ɑɪ	*oi*l	Ɖ	ɖ	*j*ob	Ƈ	ƈ	e*tch*
Ə	ə	*ai*r	Ɠ	ɠ	tu*gs*	X	x	oa*ks*

EXPLANATION OF THE LETTERS.

E e is appropriated to the sound of *a* as in *ale*, because it represents this sound in all foreign languages in which the Roman alphabet is employed; and, for the sake of uniformity, as well as *convenience*, it should represent the same sound in the English language.

A a is appropriated to the sound of *a* as in *arm*, not only because it already represents this sound in many words in the English language, but because it *invariably* represents the sound of *a* as in *arm* in the most prominent of the European languages.

Ω ω is a Greek character, somewhat modified in form, appropriated to the sound of *a* as in *all*, *o* as in *nor*, &c.

Ạ ạ is (A a), somewhat modified in form, appropriated to the sound of *a* as in *an*. The reader will perceive there is about as much resemblance between (A a) and (Ạ ạ) as there is between the sounds which they severally represent.

I ɪ is a new letter, formed particularly to represent the sound of *e* as in *eve*.

Ɛ ɛ is the Greek *epsilon*, appropriated to the sound of *e* as in *end*, because it is so used in the Greek language. When it is desirable to have the capital letter large, as, for instance, on signs and door-plates, it may be formed thus,—Ɛ.

I i is appropriated to the sound of *i* as in *isle*.

I ɪ is a new letter, formed particularly to represent the sound of *i* as in *in*.

Ω ω is the Greek *omega*, appropriated to the sound of *o* as in *old*, because it is so appropriated in the Greek language.

Ȣ ȣ is appropriated to the sound of *o* as in *lose*, because it is appropriated to this sound in the Greek.

O o is appropriated to the sound of *o* as in *on*, because, in the English language, it more frequently represents this sound than any other.

IJ ɪɹ is a new letter, formed particularly to represent the sound of *u* as in *tube*. This sound is a compound of the sound of *i* as in *in*, and that of *w* as in *wo;* and the reader will perceive that the letter IJ has been formed with reference to this fact: its first limb being I, while the character itself somewhat resembles W; thus,—IW = IJ.

U u is appropriated to the sound of *u* as in *up*, because, in the English, it more frequently represents this sound than any other.

U ʊ is appropriated to the sound of *u* as in *full*, *o* as in *wolf*, *oul* as in *would*, &c.

Φ φ is the Greek character for the sound of *f* as in *fame;* but, as we have a letter for that sound, it is here appropriated to the sound of *ou* as in *out*, *ow* as in *now*, &c.

Ɑ ɑ is a new letter compounded of ɷ and ɪ, and is appropriated to the combined sounds of *oi* as in *oil*, *oy* as in *boy*, &c.

ɘ ɘ is a new letter, formed from Ɛ, to represent the combined sounds of *e* as in *end*, and *u* as in *up*, as heard in the words *air*, *there*, *hare* (ɘr, ðɘr, hɘr), &c.

That *ai* is not a *simple* sound (the sound of *a* as in *ale*), as some suppose, but compounded of the sound of *e* as in *end*, and that of *u* as in *up*, may be proved by analyzing the word *ever*. The component parts of *ever* are, ɛ-v-u-r = ɛvur. When the word ever is contracted into one syllable, by omitting the *v*, as is often done in poetry, thus, *e'er* (ɛ'ur), it is pronounced exactly like the word *air*. Hence the sound of *ai* as in *air* is a compound of ɛ and u, thus, ɛu = ɘ.

G g is appropriated to the sound of *g* as in *gay*, because it generally represents this sound in the English as well as in other languages.

Δ δ is the Greek *thelta*, appropriated to the sound *th* as in *then*, because it represents this sound in the Greek.

In this country many Greek scholars pronounce this letter like *d*, and call it *delta*; but the Greeks themselves pronounce it like *th* as in *then*, and call it *thelta*. With the Greeks *thelta* (Δ δ) and *theta* (Θ ϑ) are *cognate* letters.

Θ ϑ is the Greek *theta*, appropriated to the sound of *th* as in *thin*, because it invariably represents this sound in the Greek.

Z z is appropriated to the sound of *z* as in *zone*, because it generally represents this sound, not only in the English, but in the other languages in which the Roman alphabet is employed.

S s is appropriated to the sound of *s* as in *sin*, which may be considered as its proper sound.

J j is appropriated to the sound of *z* as in *azure*; first, because it invariably represents this sound in the French language; and, secondly, because *j* can be easily united with *d* to form a compound letter (D ʤ) to represent the combined sounds of *d* and *j* as heard in *adjective*, (ə'ʤɛktɪv), *bridge*, *gem*, *job*, &c.

C c is appropriated to the sound of *c* as in *ocean*, *sh* as in *shade*, &c.; first, because it has hitherto represented this sound in many words, as in *magician*, *optician*, &c.; and, secondly, because it can be easily united with *t* to form a compound letter (T ʧ) to represent the combined sounds of *t* and *sh*, as heard in *pitch*, *chin*, *nature*, (pɪʧ, ʧɪn, ne'ʧʊr), &c.

Ŋ ŋ is formed from *n*, and appropriated to the sound

of *ng* as in *song*. It is a modification of Franklin's letter for the same sound.

W w is appropriated to the sound of *w* as in *wo*, the only consonant sound which it has hitherto represented.

Q q is appropriated to the sound of *wh* as in *what*. It is not a little surprising that some take the position that *wh* is a compound of *hw!* As *wh* represents a *simple* sound, any attempt to analyse it must certainly be unsuccessful. But even did *wh* represent a compound sound, it is extremely difficult to see how it could be resolved into *hw;*—*h* is an *aspirate*,—*w*, a *subvowel;* but *wh* is an aspirate only, a mere *whisper;* and, although it may be very clearly explained in the *viva voce* form, it cannot be clearly illustrated upon paper. The sound of *wh* somewhat resembles that of *hoo* in *hood, whispered;* though these sounds are not *identical*, as any one may ascertain by pronouncing alternately *hood*, and *whood*, and observing the contrast between them. Who that has an ear cannot perceive a difference between *what* and *hwat; when* and *hwen; which* and *hwich; where* and *hwere?*

Y y is appropriated to the sound of *y* as in *yoke*, the only consonant sound it has hitherto represented.

D ɖ is compounded of *d* and *j* to represent the combined sounds of *d* as in *day*, and *z* as in *azure*, as heard in *adjective, bridge, John, George*, (aˈɖɛktɪv, brɪɖ, Don, Dɷrɖ).

C ĉ is compounded of *t* and *c* to represent the combined sounds of *t* as in *tin*, and *c* as in *ocean*, as heard in the words, *etch, chin, nature*, (ɛĉ, ĉɪn, neˈĉɪr), &c.

Ĝ ĝ is formed from *g*, to represent the combined sounds of *g* as in *gay*, and *z* as in *zone*, as heard in *exist, example*, (ɛgɪstˈ ɛgamˈpl.), &c.

X x is appropriated to the sound of *ks*, as heard in *exit, exercise*, (ɛxˈɪt, ɛxˈursiz), &c. X and Ĝ are cognates.

The letters, B b, P p, D d, T t, K k, V v, F f, L l, R r, M m, N n, and H h, are appropriated, in the Phonetic Alphabet, to the sounds which they generally

represent in the old orthography; hence, special remarks upon them are unnecessary.

TONE-MARKS.

The Author's *tone-marks*, so essential in the phonetic representation of language, were first published in his System of Elocution, in 1841. They differ from the common *accent-marks:* they not only represent *accent*, but *inflection*, and *intonation* or *melody*. There are four varieties of these characters, each of which represents four degrees of pitch, namely, four rising (, ˏ ′ ʹ), four falling (ʽ ˋ ˎ ˌ), four rising circumflex (ˬ ˬ ˇ ˇ), and four falling circumflex (ˆ ˆ ˄ ˄) inflections.

Application of the Tone-Marks.

Yɪ ar ðɛ ϑɪŋz ðat tꝏrˋ—ðat ciņ—hɤz smil
Meks gladʹ—hɤz frꝏn ɪz tɛˌrɪbl—hɤz fɷrmz,
Rɷbd, ɷr unˈrɷbd, dɤ ɷl ðɪ ɪmˈprɛs wɘr
Ov ɷ Dɪvinˌ.

Ɛgultɪŋ, trɛmˎblɪŋ, reʤˈɪŋ, fentˌɪŋ,
Pozɛstʹ bɪyondʹ ðɛ Mɯʼɪz pentˈɪŋ.
Bi turnz ðe fɛlt ðɛ glɷˈɪŋ mindʹ
Dɪsturbdˋ, dɪlitˈɛd, rezdˋ, rɪfindˎ.

——————— Tɤ diʹ,—tɤ slɪpˎ;—
Tɤ slɪpʹ!—purĉansʹ tɤ drɪmˆ;—ayˎ, ðɘrʼz ðɛ rubˋ;
Fɷr ɪn ðat slɪp ov dɛϑ, qot drɪmz me kum,
Qɛn wɪ hav cuˈfld ofˋ ðɪs mɷrˈtal kɑl,
Must gɪv us pɷzˎ.

Δe dɪd not sɪ wun manˎ,—not wun wuˈman,—not wun ĉildˎ,—not wun fɷrˈfɤtɛd bɪstʹ, ov ɛˈnɪ dɪskrɪpˈcun qotɛˈvur: wun dɛd, yɯˈnɪfɷrm siˈlɛns rend ɷˈvur ðɛ hɷl rɪˎʤun.

Δɪs gret afɛk'cun tʊ bɪlɪv',
Qɪč ɷl' konfɛs', but fʍ pursɪv',
If ɷld asur'cunz kan't prɪvel',
Bɪ plɪzd tʊ hɪr a mo'durn tel.

Δɛ pop'yʍlus and ðɛ pɸ'urful woz a lump',
Sɪ'znlɛs,—urbɫɛs,—trɪ'lɛs,—man'lɛs, —lifɫɛs:—
A lump ov dɛθ',—a ke'os ov hard kle.

Hɸ pʊr',—hɸ rɪč',—hɸ abɫdʒɛkt,—hɸ ɷgust',—
Hɸ kom'plɪket,—hɸ wun'durful ɪz man!

Two ways of reading the following passage from Shakspeare are here given. The first is that which the punctuation seems to indicate; but the second is probably the correct one.

Signior Antonio, many a time and oft,
In the Rialto you have rated me
About my monies and my usances.

FIRST READING.

Sɪn'yur Antɷ'nɪɷ, mɛ'nɪ a tim and oft',
In ðɛ Rɪal'tɷ yʍ hav ret'ɛd mɪ
Abɸt' mi mu'nɪz, and mi yʍ'zansɪz.

SECOND READING.

Sɪn'yur Antɷ'nɪɷ, mɛ'nɪ a tim, and oft
In ðɛ Rɪal'tɷ, yʍ hav ret'ɛd mɪ
Abɸt' mi mu'nɪz, and mi yʍ'zansɪz.

For a full explanation of accent, inflection, and melody, the Reader is referred to the Author's *System of Elocution*, or to his *Phonetic Speaker*.

The Vowels.

The vowels are divided into Monothongs, Diphthongs, and Triphthongs.

The Monothongs consist of one kind of sound, and consequently are simple elements. They are as follows:

A, Ω, Ꜧ, I, Ɛ, I, O, U, U.

The Diphthongs consist of two kinds of sound, which coalesce so intimately that they appear like one uniform sound. They are as follows:

E, I, Ȣ, IJ.

The diphthong E, as well as I, has a characteristic sound for its radical, and the monothong I for its vanish. These diphthongs, under certain circumstances (for instance, when they are carried through a wide range of pitch, as in interrogation with surprise), are converted into triphthongs, the third constituent being the monothong I.

The diphthong Ȣ has a characteristic sound for its radical, and the subvowel W for its vanish.

The diphthong IJ has the monothong I for its radical, and the subvowel W for its vanish.

The Triphthongs consist of three kinds of sound, which coalesce so intimately that they appear like one uniform sound. They are as follows:

Ω, Φ.

The first constituent of Ω, as well as that of Φ, is a sound characteristic of this element; and the diphthong Ȣ constitutes the second and third constituent of these triphthongs.

The following scheme is an analysis of the diphthongs and triphthongs. The reader will observe that, with

one exception, the letters which are employed to represent the diphthongs and triphthongs are used under the head, *Constituents*, to represent their *radicals* only.

Diphthongs.	*Constituents.*	*Triphthongs.*	*Constituents.*
E	E — I	E*	E — I — I
I	I — I	I*	I — I — I
ȣ	ȣ — W	Ω	Ω — ȣ — W
IJ	I — W	Φ	Φ — ȣ — W

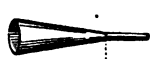
The diphthongs and triphthongs are generally monothongs when they are followed by a consonant. Thus, *a* in *taper* is a monothong; but when this letter is pronounced singly, and when final, it is a diphthong or a triphthong.

During the utterance of a *monothong*, the aperture of the mouth remains stationary; but during that of a *diphthong*, or *triphthong*, the aperture is gradually diminished till the commencement of the last constituent; it then remains stationary till the sound is ended. This is illustrated by the following diagrams:

Diagram 13.

Ω

Diagram 14.



ȣ W

Diagram 15.

Ω ȣ W

The opening of the tube, Diag. 13, represents the aperture of the mouth in the utterance of the *monothong* Ω, and the length of the tube represents the duration of the sound.

The large end of Diag. 14 represents the aperture of the mouth in commencing the utterance of the diphthong

* I have said that E and I are sometimes diphthongs, and sometimes *triphthongs; hence*, above, they appear under both heads.

Ȣ—the portion of the figure between Ȣ and W, shows the gradual diminution of the aperture of the mouth during the utterance of the first constituent, and the remaining portion shows the stationary position of the aperture of the mouth during the utterance of the second constituent.

The large end of Diag. 15 represents the aperture of the mouth in commencing the utterance of the triphthong Ω—the portion of the figure between Ω and Ȣ shows the gradual diminution of the aperture of the mouth during the utterance of the first constituent—the portion between Ȣ and W shows the gradual diminution of the aperture of the mouth during the utterance of the second constituent; and the remaining portion of the figure, the stationary position of the aperture of the mouth during the utterance of the third constituent.

The Subvowels.

B consists of a vocal sound and an aspirate. The first constituent is formed with the lips closed; the second, by aspirating the vowel U, at the moment of their separation.*

D consists of a vocal sound and an aspirate. The first constituent is formed with the tip of the tongue pressed against the gums of the upper incisory teeth; the second, by aspirating the vowel U at the moment of its removal.*

When D is doubled, as in *addition*, the second constituent of the first D is omitted. When D is whispered, the second constituent only is heard. When words in which D is doubled are whispered, the first D is mute.

* Care should be taken not to make the second constituent *vocal*.

G consists of a vocal sound and an aspirate. The first constituent is formed with the root of the tongue pressed against the curtain, or vail of the palate; * the second, by aspirating the vowel U at the moment of its removal.†

When G is doubled, as in *haggard*, the second constituent of the first G is omitted. When G is whispered, the second constituent only is heard. When words in which G is doubled are whispered, the first G is mute.

V is a compound of vocality and aspiration. It is formed with the under lip pressed against the edge of the upper incisory teeth.

Δ, as in *then* (δεn), is a compound of vocality and aspiration, formed with the tip of the tongue resting gently against the inner surface of the upper incisory teeth.

Z, as in *zone*, is a buzzing sound, a compound of vocality and aspiration. It is formed by pressing the tip of the tongue gently against the gums of the upper incisors, and forcing out the breath.

J, as in *azure* (ejur), is a compound of vocality and aspiration. It is formed with the tip of the tongue nearly in the same position as is *z* in *zone*, though drawn a little further back, and somewhat widened, so as to enlarge the aperture formed by its upper surface and the roof of the mouth, through which the breath is forced.

L is a vocal sound, made with the tip of the tongue pressed against the gums of the upper incisory teeth.

R is a vocal sound, of which there are two varieties. The first is called the *trilled* R, and is made by causing

* In the language of anatomy, *velum pendulum palati.*

† Care should be taken not to make the second constituent *vocal.*

the tongue to vibrate against the gums of the upper incisory teeth, while the breath is propelled through the mouth; the second is called the *smooth* R, and is made with the tip of the tongue elevated towards the centre of the roof of the mouth. R should be trilled when it precedes a vowel, as in *roll*, *crush*, &c.; but when it follows a vowel, as in *air*, *orb*, &c., it should be made smooth.

I have met with a number of individuals who could not trill the R, and others who did it with difficulty. Those who cannot trill it in a graceful manner, had better not attempt it in public; let such, however, not despair — their vocal organs may be rendered flexible by frequent and energetic exercise.

M is a nasal sound, made with the lips closed.

N is a nasal sound, formed with the tip of the tongue pressed against the gums of the upper incisory teeth.

Ŋ, as in *song* (soŋ), is a nasal sound, formed with the root of the tongue pressed *gently* against the curtain of the palate.

W is a vocal sound, formed with the lips contracted as in the act of whistling.

Y is a vocal sound, formed with the lips and teeth a little separated.

The Aspirates.

P is formed by closing the lips, and then aspirating the vowel U.

When this element is doubled, as in *happy*, the first P is mute.

T is formed by pressing the tip of the tongue against the gums of the upper incisory teeth, and aspirating the vowel U.*

* Although of no *practical* importance, it may not be uninteresting to the philosophic reader to know that the second constituent of the

When T is doubled, as in *attempt*, the first T is mute.

K, like G in *give*, is formed by pressing the root of the tongue against the curtain of the palate, and then aspirating the vowel U.

When this element is doubled, as in *fickle* (pronounced fɪkl), the first K is mute.

F, like V, is formed with the under lip pressed against the upper incisory teeth.

Θ, as in *thin* (θɪn), like Δ in *then* (δɛn), is formed with the tip of the tongue pressed against the upper incisory teeth. It is nearly the same sound as the subvowel Δ aspirated.

S is a hissing sound, and, like *z* in *zone*, is formed with the tip of the tongue pressed gently against the gums of the upper incisory teeth. It is nearly the same as *z* in *zone* aspirated.

C, as in *ocean* (ωcun), *shade* (ced), &c., is formed with the tongue in the same position as is *z* in *azure*. C is nearly the same sound as J in *azure* (ejʍr) aspirated.

H is the inceptive part of a vowel sound, aspirated in a particular way. H may be uttered in as many ways as there are vowels in the language; each of which requires the same posture of the mouth as the vowel which follows it.

Q, as in *what* (qot), is the inceptive part of the vowel

---

subvowels B, D, G, and of the aspirates, K, P, T, is formed by aspirating the vowel U only when these elements are uttered singly, when they are final, and when they are followed by a consonant. When they are followed by a *vowel*, their second constituent is formed by aspirating that vowel. This may be rendered obvious by pronouncing forcibly, and deliberately, the words, Bay, Day, Gay, and Pay, Tay, Kay, or any other words in which B, D, G, and P, T, K are followed *by vowels*.

U aspirated in a particular way. The sound of this element is nearly the same as HU, whispered. Q requires the same posture of the mouth that the vowel U requires.*

The Postures of the Mouth.

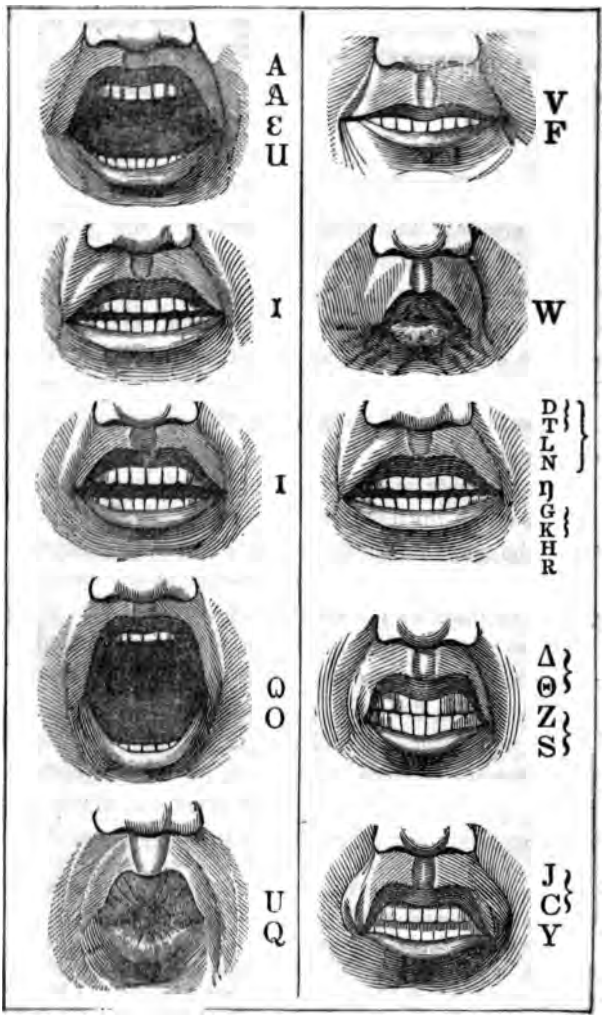
An accurate knowledge of the positions which the organs of articulation should assume in the formation of the several elements of vocal language, is very important to those who would speak with ease and elegance. To aid the reader still further in the acquisition of this knowledge, he is furnished with the various *postures of the mouth*, required in uttering the elements energetically, and singly.

The elements are here grouped according to the posture in which the mouth should be when they are formed. It will be seen that the *Diphthongs* and *Triphthongs* have each two postures of the mouth—one at the commencement, the other at the termination of the sound.

These postures are, of course, more or less modified, when the elements are uttered in their various combinations, and with different degrees of force.

The pupil should exercise his organs of speech, in the most forcible manner, every day, on all the elements. The vowels should be exploded from the throat, both interrogatively and affirmatively, in every range of pitch

* Some writers consider the sound of W the same as that of OO in OOZE, and the sound of WH the same as that of HOO. But HOO is compounded of an aspirate and a vowel, whereas WH is simply an aspirate, and consequently has none of that kind of sound which is called vocality. That HOO and WH are not identical, may be proved by pronouncing, alternately, the monosyllable *hoom* and the imaginary monosyllable *whoom*, and observing the contrast between them.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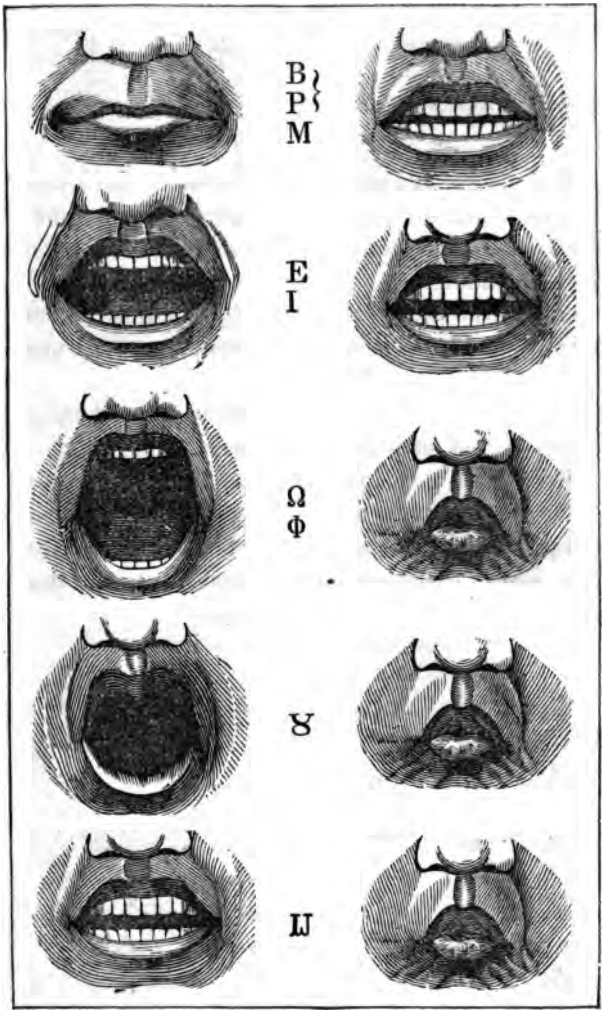
B
P
M
E
I
Ω
Φ
ϒ
Ш

A TABLE

Giving a Specimen Exhibition of the Absurdities of the Old System of Orthography.

It is shown, on page 6, that most of the letters of the old alphabet represent different sounds, and that the same sound is often represented by different letters. By the following scheme, it is shown that the same sound is not only represented by different letters, but by various combinations of letters! and that most of these combinations of letters represent different sounds!! And, if the reader is not yet prepared to exchange the old system of orthography for one founded upon truly philosophical principles, perhaps he will be more inclined to ratify this exchange when he shall have thoroughly examined the following orthographical absurdities, which are placed in juxtaposition with the new theory of spelling the same words.

E e.

The sound of A, as in *ale*, is represented in 18 different ways:

1. By *a*, as in *ale* ..... el.
2. " *e* " *tete* ..... tet.
3. " *ae* " *Gaelic* ..... Gelik.
4. " *ai* " *aim* ..... em.
5. " *ao* " *gaol* ..... ǧel.
6. " *au* " *gauge* ..... geǧ.
7. " *ay* " *day* ..... de.
8. " *ea* " *great* ..... gret.
9. " *ei* " *veil* ..... vel.
10. " *ey* " *they* ..... ðe.

11. By *ez* as in rende*z*vous ..... rɛn'dɛvʊ.
12. " *aig* " camp*aig*n ..... kampen.
13. " *aye* " *aye* ..... e.
14. " *eig* " r*eig*n ..... ren.
15. " *eye* " pr*eye*d ..... pred.
16. " *aigh* " str*aigh*t ..... stret.
17. " *eigh* " w*eigh* ..... we.
18. " *eighe* " n*eighe*d ..... ned.

A a.

The sound of A, as in *arm*, is represented in 11 different ways:

1. By *a*, as in *a*rm ..... arm.
2. " *e* " s*e*rgeant ..... sar'jant.
3. " *aa* " b*aa* ..... ba.
4. " *a'a* " m*a'a*m ..... mam.
5. " *ae* " H*ae*rlem ..... Har'lɛm.
6. " *ah* " *ah* ..... a.
7. " *al* " c*al*f ..... kaf.
8. " *au* " *au*nt ..... ant.
9. " *ea* " h*ea*rt ..... hart.
10. " *ua* " g*ua*rd ..... gard.
11. " *agh* " Arm*agh* ..... Arma.

Ω ω.

The sound of A, as in *all*, is represented in 13 different ways:

1. By *a*, as in *a*ll ..... ωl.
2. " *i* " reservo*i*r ..... rɛzurv'ωr.
3. " *o* " n*o*r ..... nωr.
4. " *al* " t*al*k ..... tωk.
5. " *ao* " extr*ao*rdinary ... ɛxtrωr'dɪnarɪ.
6. " *au* " l*au*d ..... lωd.

7. By *aw* as in l*aw* ..... lɑ.
8. " *eo* " George ..... Dɑrʤ.
9. " *oa* " broad ..... brɑd.
10. " *aul* " b*aul*k ..... bɑk.
11. " *awe* " *awe* ..... ɑ.
12. " *augh* " t*augh*t ..... tɑt.
13. " *ough* " *ough*t ..... ɑt.

A a.

The sound of A, as in *an*, is represented in 9 different ways:

1. By *a*, as in *a*n ..... an.
2. " *aa* " Is*aa*c ..... Iˈzak.
3. " *ai* " pl*ai*d ..... plad.
4. " *ag* " ser*ag*lio ..... sɪralˈyɑ.
5. " *ea* " serg*ea*nt ..... sarˈʤant.
6. " *ia* " patr*ia*n ..... patrɪˈan.
7. " *ua* " piq*ua*nt ..... prˈkant.
8. " *ach* " dr*ach*m ..... dram.
9. " *ack* " bl*ack*guard ..... blaˈgard.

I ɪ.

The sound of E, as in *eve*, is represented in 18 different ways:

1. By *e*, as in *e*ve ..... ɪv.
2. " *i* " mar*i*ne ..... marɪn.
3. " *y* " H*y*der ..... Hrdur.
4. " *ae* " *ae*rie ..... ɪˈrɪ.*
5. " *æ* " *æ*gis ..... rˈʤɪs.
6. " *ee* " b*ee* ..... bɪ.
7. " *ea* " p*ea* ..... pɪ.
8. " *ei* " s*ei*ze ..... sɪz.
9. " *eo* " p*eo*ple ..... prpl.
10. " *ey* " k*ey* ..... kɪ.

* Ir- Walker; ɪˈrɪ, Webster.

11. By *es* as in deme*s*ne..... dɪmɪn.
12. " *ei* " *fi*eld ..... fɪld.
13. " *eg* " impre*g*n..... impɪn.
14. " *ia* " cav*ia*re ..... kavɪn.
15. " *is* " *vis*count ..... vɪ'kɑnt.
16. " *oe* " *Oe*ta ..... I'tə.
17. " *eip* " rece*ipt*..... rɪsɪt.
18. " *uay* " q*uay*..... kɪ.

Ɛ ɛ.

The sound of E, as in *end*, is represented in 20 different ways:

1. By *a*, as in m*a*ny..... m'ɛnɪ.
2. " *e* " *e*nd ..... ɛnd.
3. " *u* " b*u*ry ..... bɛ'rɪ.
4. " *ae* " P*ae*stum ..... Pɛs'tum.
5. " *æ* " Dedalus..... Dɛ'dalus.
6. " *ai* " s*ai*d ..... sɛd.
7. " *ay* " s*ay*s..... sɛz.
8. " *ea* " h*ea*d ..... hɛd.
9. " *ei* " h*ei*fer..... hɛ'fur.
10. " *eo* " l*eo*pard ..... lɛ'pard.
11. " *eb* " de*bt*..... dɛt.
12. " *ed* " W*ed*nesday ..... Wɛnz'de.
13. " *eg* " phle*g*m ..... flɛm.
14. " *et* " bille*t*-doux ..... bɪ'lɛ-dɤ.
15. " *ez* " rende*z*vous ..... rɛn'dɛvɤ.
16. " *ie* " fr*ie*nd ..... frɛnd.
17. " *ha* " T*ha*mes ..... Tɛmz.
18. " *æ* " fætid ..... fɛ'tɪd.
19. " *ue* " g*ue*ss ..... gɛs.
20. " *eve* " s*eve*nnight..... sɛ'nɪt.

I i.

The sound of I, as in *ile*, is represented in 16 different ways:

1. By *i*, as in *i*le ..... il.
2. " *y* " by ..... bi.
3. " *ei* " *ei*der ..... i'dur.
4. " *hy* " r*hy*me ..... rim.
5. " *ic* " ind*ic*t ..... ındit.
6. " *ie* " p*ie* ..... pi.
7. " *ig* " s*ig*n ..... sin.
8. " *is* " *is*le ..... il.
9. " *ui* " g*ui*de ..... gid.
10. " *uy* " b*uy* ..... bi.
11. " *ye* " r*ye* ..... ri.
12. " *ais* " *ais*le ..... il.
13. " *eye* " *eye* ..... i.
14. " *igh* " h*igh* ..... hi.
15. " *eigh* " h*eight* ..... hit.
16. " *ighe* " s*igh*ed ..... sid.

I ı.

The sound of I, as in *in*, is represented in 15 different ways:

1. By *a*, as in im*a*ge ..... ı'mıʤ.
2. " *i* " *i*n ..... ın.
3. " *o* " w*o*men ..... wı'mɛn.
4. " *u* " b*u*sy ..... bı'zı.
5. " *y* " h*y*mn ..... hım.
6. " *ai* " mount*ai*n ..... mɑntı'n.
7. " *ea* " guin*ea* ..... gı'nı.
8. " *ee* " b*ee*n ..... bın.
9. " *ei* " t*ei*nt ..... tınt.

10. By *eo* as in pig*eo*n ..... pɪ'ʤɪn.*
11. " *ia* " carr*ia*ge ..... kæ'rɪʤ.
12. " *ic* " v*ic*tuals ..... vɪ'tlz.
13. " *ie* " berr*ie*s ..... bɛ'rɪz.
14. " *ui* " b*ui*ld ..... bɪld.
15. " *eig* " fore*ig*n ..... fo'rɪn.

Ω ω.

The sound of O, as in *old*, is represented in 19 different ways:

1. By *o*, as in *o*ld ..... ωld.
2. " *eo* " y*eo*man ..... yω'mαn.
3. " *ew* " s*ew* ..... sω.
4. " *ho* " g*ho*st ..... gωst.
5. " *oa* " *oa*r ..... ωr.
6. " *oe* " f*oe* ..... fω.
7. " *o'e* " *o'e*r ..... ωr.
8. " *og* " C*olog*ne ..... Kωlωn.
9. " *oh* " *oh* ..... ω.
10. " *ol* " f*ol*ks ..... fωx.
11. " *oo* " d*oo*r ..... dωr.
12. " *ot* " dep*ôt* ..... dɪpω.
13. " *ou* " f*ou*r ..... fωr.
14. " *ow* " fl*ow* ..... flω.
15. " *aut* " h*aut*boy ..... hω'bɔɪ.
16. " *eau* " b*eau* ..... bω.
17. " *owe* " *owe* ..... ω.
18. " *eaux* " Bord*eaux* ..... Bωrdω.
19. " *ough* " th*ough* ..... ðω.

* Pɪ'ʤɪn, *Walker;*—Pɪ'ʤun, *Webster.*

Ʊ ʊ.

The sound of O, as in *lose*, is represented in 11 different ways:

1. By *o*, as in lose ..... lʊz.
2. " *oe* " shoe ..... cʊ.
3. " *oo* " too ..... tʊ.
4. " *ou* " soup ..... sʊp.
5. " *wo* " two ..... tʊ.
6. " *œu* " manœuvre ..... manʊ'vur.
7. " *ooe* " wooed ..... wʊd.
8. " *ous* " sous ..... sʊ.
9. " *oux* " billet-doux ..... bɪ'lɛ-dʊ.
10. " *ugh* " pugh ..... pʊ.
11. " *ough* " through ..... θrʊ.

O o.

The sound of O, as in *on*, is represented in 6 different ways:

1. By *a*, as in what ..... qot.
2. " *o* " on ..... on.
3. " *ho* " honest ..... on'ɛst.
4. " *ou* " cough ..... kof.
5. " *ow* " knowledge ..... no'lɛʤ.
6. " *ach* " yacht ..... yot.

Ɪ ɪ.

The sound of U, as in *tube*, is represented in 12 different ways:

1. By *u*, as in tube ..... tɪb.
2. " *eo* " feod ..... fɪd.
3. " *eu* " feud ..... fɪd.
4. " *ew* " threw ..... θrɪ.

5. By *ue*, as in d*ue* ..... dʉ.
6. " *ui* j*ui*ce.. ..... ʤʉs.
7. " *eau* " b*eau*ty..... bʉ'tɪ.
8. " *ewe* " ren*ewed* ..... rɪnʉd.
9. " *ieu* " l*ieu* ..... lʉ.
10. " *iew* " v*iew* ..... vʉ.
11. " *uis* " p*uis*ne ..... pʉ'nɪ.
12. " *ugh* " H*ugh*..... Hʉ.

U u.

The sound of U, as in *up*, is represented in 25 different ways:

1. By *e*, as in h*e*r ..... hur.
2. " *i* " s*i*r ..... sur.
3. " *o* " s*o*n ..... sun.
4. " *u* " *u*p ..... up.
5. " *y* " sat*y*r..... se'tur.
6. " *ea* " oc*ea*n ..... ω'cun.
7. " *eo* " surg*eo*n..... sur'ʤun.
8. " *eu* " grand*eur* ..... gran'ʤur.
9. " *he* " *he*rb ..... urb.
10. " *hu* " *hu*mble ..... um'bl.*
11. " *ie* " braz*ie*r..... bre'jur.
12. " *io* " fash*io*n ..... fa'cun.
13. " *oa* " cupb*oa*rd ..... ku'burd.
14. " *oe* " d*oe*s ..... duz.
15. " *oo* " bl*oo*d ..... blud.
16. " *ou* " t*ou*gh..... tuf.
17. " *ow* " bell*ow*s ..... bɛ'lus.
18. " *ue* " conq*ue*r ..... kon'kur.

* Um'bl, *Walker;*—hum'bl, *Webster.*

19. By *ub*, as in su*b*tle ..... su'tl.
20. " *uo* " liq*uo*r ..... li'kur.
21. " *up* " cu*p*board..... ku'burd.
22. " *eou* " farina*ceou*s ..... farine'cus.
23. " *iou* " gra*ciou*s ..... gre'cus.
24. " *olo* " *colo*nel..... kurnal.
25. " *ove* " sh*ove*l ..... cu'vl.

U u.

The sound of U, as in *full*, is represented in 4 different ways:

1. By *o*, as in w*o*lf..... wulf.
2. " *u* " f*u*ll ..... ful.
3. " *oo* " w*oo*d ..... wud.
4. " *oul* " c*oul*d ..... kud.

Φ φ

The sound of OU, as in *our*, is represented in 8 different ways:

1. By *o*, as in c*o*mpt ..... kφnt.
2. " *ou* " *our*..... φr.
3. " *ow* " n*ow* ..... nφ.
4. " *hou* " *hour* ..... φr.
5. " *oub* " d*oub*t ..... dφt.
6. " *owe* " b*owe*d ..... bφd.
7. " *ough* " b*ough* ..... bφ.
8. " *oughe* " pl*oughe*d..... plφ.

B b.

The sound of B, as in *bow*, is represented in 4 different ways:

1. By *b*, as in *b*ow ..... bφ.
2. " *bb* " a*bb* ..... ab.
3. " *be* " ro*be*..... rωb.
4. " *pb* " ras*pb*erry ..... ra'bɛrɪ.

D d.

The sound of D, as in *day*, is represented in 5 different ways:

1. By *d*, as in *d*ay ..... de.
2. " *dd* " a*dd* ..... ad.
3. " *de* " ro*de* ..... rœd.
4. " *bd* " *bd*ellium ..... dɛl'yum.
5. " *ed* " rag*ed* ..... reɖd.

G g.

The sound of G, as in *gay*, is represented in 3 different ways:

1. By *g*, as in *g*ay ..... ge.
2. " *gg* " la*gg*ed ..... lagd.
3. " *gue* " vo*gue* ..... vœg.

V v.

The sound of V, as in *vile*, is represented in 4 different ways:

1. By *f*, as in o*f* ..... ov.
2. " *v* " *v*ile ..... vil.
3. " *ph* " ne*ph*ew ..... nɛ'vɯ.
4. " *ve* " hav*e* ..... hav.

Δ ð.

The sound of TH, as in *then*, is represented in 2 different ways:

1. By *th*, as in *th*en ..... ðɛn.
2. " *the* " ba*the* ..... beð.

Z z.

The sound of Z, as in *zone*, is represented in 10 different ways:

1. By *c*, as in suffi*c*e ..... sufiz.
2. " *s* " hi*s* ..... hɯz.

3.	By *x*,	as in	*X*erxes	Zurxɛs.
4.	" *z*	"	zone.....	zɷn.
5.	" *cz*	"	*cz*ar	zar.
6.	" *sc*	"	di*sc*ern	dɪzurn.
7.	" *se*	"	rai*se*	rez.
8.	" *ss*	"	scissors	sɪ'zurz.
9.	" *ze*	"	ha*ze*	hez.
10.	" *zz*	"	bu*zz*	buz.

J j.

The sound of Z, as in *azure*, is represented in 5 different ways:

1.	By *s*,	as in	treasure	trɛ'jɯr.
2.	" *t*	"	tran*s*ition	transɪ'jun.
3.	" *z*	"	a*z*ure	e'jɯr.
4.	" *ge*	"	brid*ge*	brɪʤ.
5.	" *ss*	"	sci*ss*ion.....	sɪ'jun.

L l.

The sound of L, as in *light*, is represented in 9 different ways:

1.	By *l*,	as in	*l*ight	lit.
2.	" *il*	"	ev*il*	ɪ'vl.
3.	" *le*	"	fi*le*	fil.
4.	" *ll*	"	ba*ll*	bɷl.
5.	" *ln*	"	ki*ln*	kɪl.
6.	" *lle*	"	bagate*lle*	bagatsl.
7.	" *tle*	"	this*tle*	θɪ'sl.
8.	" *ual*	"	vict*uals*	vɪ'tlz.
9.	" *llesl*	"	be*llesl*ettres	bsle'tur.*

* Bsle'tur, Webster;—bele'tur, *Walker.*

R r.

The sound of R, as in *roll*, is represented in 7 different ways:

1. By *r*, as in *r*oll ..... rœl.
2. " *re* " mo*re* ..... mœr.
3. " *rt* " mo*rt*gage ..... mœrged.
4. " *rr* " bu*rr* ..... bur.
5. " *wr* " *wr*ite ..... rit.
6. " *rps* " co*rps* ..... kœr.
7. " *rrh* " my*rrh* ..... mur.

M m.

The sound of M, as in *mind*, is represented in 7 different ways:

1. By *m*, as in *m*ind ..... mind.
2. " *mb* " la*mb* ..... lam.
3. " *me* " ca*me* ..... kem.
4. " *mn* " hy*mn* ..... hɪm.
5. " *mp* " presu*mp*tion ..... prɪzumʿcun.
6. " *tm* " *Tm*olus ..... Mœlus
7. " *mme* " sla*mm*ed ..... slamd.

N n.

The sound of N, as in *no*, is represented in 11 different ways:

1. By *n*, as in *n*o .... nœ.
2. " *cn* " *Cn*eus ..... Nɪus.
3. " *in* " cous*in* ..... kuʿzn.
4. " *gn* " *gn*aw ..... nœ.
5. " *kn* " *kn*ow ..... nœ.
6. " *mn* " *Mn*emon ..... Nɪmon.
7. " *mp* " co*mp*t ..... kɸnt.

8. By *nn*, as in A*nn* ..... An.
9. " *on* " pard*on* ..... parᵛdn.
0. " *pn* " *pn*eumatics ..... nʉmatᵛɪks.
11. " *ne* " o*ne* ..... wun.

Ŋ ŋ.

The sound of NG, as in *song*, is represented in 3 different ways:

1. By *n*, as in i*n*k ..... ɪŋk.
2. " *ng* " so*ng* ..... soŋ.
3. " *ngue* " to*ngue* ..... tuŋ.

W w.

The sound of W, as in *wo*, is represented in 4 different ways:

1. By *w*, as in *w*o ..... wɷ.
2. " *u* " q*u*ill ..... kwɪl.
3. " *o* " reserv*o*ir ..... rɛzurvwɷr.
4. " — " *one* ..... wun.

Y y.

The sound of Y, as in *yoke*, is represented in 4 different ways:

1. By *y*, as in *y*oke ..... yɷk.
2. " *i* " un*i*on ..... yʉn yun.
3. " *j* " hallelu*j*ah ..... halɪlʉya.
4. " — " use ..... yʉs.

P p.

The sound of P, as in *pit*, is represented in 4 different ways:

1. By *p*, as in *p*it ..... pɪt.
2. " *gh* " hiccou*gh* ..... hɪᵛkup.
3. " *pe* " hop*e* ..... hɷp.
4. " *pp* " hop*p*ed ..... hɷpt.

T t.

The sound of T, as in *tin*, is represented in 8 different ways:

1. By *t*, as in *t*in..... tɪn.
2. " *ed* " hopp*ed* ..... hopt.
3. " *ct* " *C*tesiphon ..... Tɛ'sɪfon.
4. " *pt* " *pt*yalism ..... tɪ'alɪzm.
5. " *te* " la*te* ..... let.
6. " *tt* " P*itt* ..... Pɪt.
7. " *tte* " rose*tte* ..... rœzɛt.
8. " *phth* " *phth*isic ..... tɪ'zɪk.

K k.

The sound of K, as in *kite*, is represented in 10 different ways:

1. By *c*, as in *c*at ..... kat.
2. " *k* " *k*ite ..... kit.
3. " *q* " *q*ueen ..... kwɪn.
4. " *cc* " hi*cc*ough ..... hɪ'kup.
5. " *ch* " *ch*ord ..... kœrd.
6. " *gh* " lou*gh* ..... lok.
7. " *ck* " pa*ck* ..... pak.
8. " *ke* " po*ke* ..... pœk.
9. " *che* " a*che* ..... ek.
10. " *que* " pi*que* ... . pɪk.

F f.

The sound of F, as in *fame*, is represented in 7 different ways:

1. By *f*, as in *f*ame ..... fem.
2. " *fe* " li*fe* ..... lif.
3. " *ff* " o*ff* ..... of.

4. By *gh* as in lau*gh* ..... laf.
5. " *ph* " *ph*ial ..... fi\al.
6. " *fte* " o*fte*n ..... o\fn.
7. " *pph* " Sa*pph*o ..... Sa\fœ.

Θ ϑ.

The sound of TH, as in *thin*, is represented in 2 different ways:

1. By *th*, as in *th*in ..... ϑɪn.
2. " *phth* " apo*phth*egm ..... ap\œϑɛm.

S s.

The sound of S, as in *sin*, is represented in 11 different ways:

1. By *c*, as in *c*ent ..... sɛnt.
2. " *s* " *s*in ..... sɪn.
3. " *x* " Aix\achapelle ... Eslacapsk.
4. " *ce* " fleece ..... flɪs.
5. " *ps* " *ps*alm ..... sam.
6. " *sc* " *sc*ene ..... sɪn.
7. " *se* " ca*se* ..... kes.
8. " *ss* " pa*ss* ..... pas.
9. " *sw* " *sw*ord ..... sœrd.
10. " *ste* " gli*ste*n ..... glɪsn.
11. " *sch* " *sch*ism ..... sɪzm.

C c.

The sound of C, as in *ocean* (*sh* as in *shade*), is represented in 8 different ways:

1. By *c*, as in o*c*ean ..... œ\cun.
2. " *s* " *s*ure ..... cur.
3. " *t* " na*t*ion ..... ne\cun.
4. " *ch* " ma*ch*ine ..... mascm.

5. By *sh*, as in *sh*ade ..... ced.
6. " *ss* " assure ..... acur.
7. " *sch* " *Sch*iller ..... Cilur.
8. " — " axiom ..... akcum.

H h.

The sound of H, as in *hut*, is represented in 2 different ways:

1. By *h*, as in *h*ut..... hut.
2. " *wh* " *wh*om ..... hum.

Q q.

The sound of Q (*wh*, as in *what*), is represented in 1 way:

1. By *wh* as in *wh*at ..... qot.

REMARKS.

It is shown by the preceding scheme that the 38 elementary sounds of the English language are represented in 336 different ways, which may be considered equivalent to *three hundred and thirty-six* different letters! Is it possible to conceive of a more complicated, absurd, unphilosophical, and *barbarous* system of orthography than that at which we have glanced in the preceding pages? But we have not yet done: after we shall have given the number of ways in which the compound letters of the new alphabet are represented by the old orthography, we will give a scheme which will show that the same combination of letters is employed to represent different sounds.

A TABLE

Showing the various ways in which the Compound Letters of the New Alphabet are represented by the old System of Orthography.

ɑɪ ɑ.

The sound of ɑɪ (ɷɪ), as heard in *oil*, is represented in 2 different ways:

1. By *oi*, as in *oil*..... ɷɪl = ɑl.
2. " *oy* " *boy* ..... bɷɪ = bɑ.

ɛə ɘ.

The sound of ɛə (ɛu), as heard in *air*, is represented in 6 different ways:

1. By *a*, as in *dare* ..... dɛur = dɘr.
2. " *e* " *there*..... ðɛur = ðɘr.
3. " *aa* " *Aaron* ..... ɛuːrun= ɛːrun.
4. " *e'e* " *e'er* ..... ɛ'ur = ɘr.
5. " *ai* " *air* ..... ɛur = ɘr.
6. " *hei* " *heir* ..... ɛur = ɘr.

ɟ ɟ.

The sound of ɟ (dj), as heard in *bridge*, is represented in 7 different ways:

1. By *d*, as in *grandeur* ..... granːɟur.
2. " *g* " *gem*..... ɟɛm.
3. " *j* " *job* ..... ɟob.
4. " *g* " *age*..... eɟ.
5. " *dg* " *badger*..... baːɟur.
6. " *dj* " *adjective* ..... aːɟɛktɪv.
7. " *dge* " *badge* ..... baɟ.

C ĉ.

The sound of C (tc), as heard in *etch*, is represented in 3 different ways:

1. By *t*, as in na*t*ure ..... neˈĉɪr.
2. " *ch* " *ch*in ..... ĉɪn.
3. " *tch* " ca*tch* ..... kaĉ.

X x.

The sound of X (*ks*), as in *fix*, is represented in 8 different ways:

1. By *x*, as in fi*x* ..... fɪx.
2. " *xe* " a*xe* ..... ax.
3. " *xc* " e*xc*ept ..... ɛksɛpt.
4. " *cs* " ethi*cs* ..... ɛˈθɪx.
5. " *ks* " oa*ks* ..... ox.
6. " *cks* " ba*cks* ..... bax.
7. " *kes* " ca*kes* ..... kex.
8. " *ches* " a*ches* ..... ex.

A TABLE

Showing that the same Combination of Letters represents different Sounds.

AA represents 3 different elementary sounds:

1. *aa*, as in *Aa*ron ..... Oˈrun.
2. *aa* " ba*a* ..... ba.
3. *aa* " Is*aa*c ..... Iˈzak.

AE represents 3 different elementary sounds:

1. *ae*, as in G*ae*lic ..... Geˈlɪc.
2. *ae* " *ae*rie ..... ɪˈrɪ.
3. *ae* " P*ae*stum ..... Pɛsˈtum.

AI represents 4 different elementary sounds:

1. *ai*, as in *aim* ..... em.
2. *ai* " pl*ai*d ..... plad.
3. *ai* " s*ai*d ..... sɛd.
4. *ai* " mount*ai*n ..... mɷntᵛɪn.

AO represents 2 different elementary sounds:

1. *ao*, as in g*ao*l ..... ʤel.
2. *ao* " extr*ao*rdinary ... ɛxtrɷrᵛdɪnaᵛrɪ.

AU represents 3 different elementary sounds:

1. *au*, as in g*au*ge ..... geʤ
2. *au* " *au*nt ..... ant.
3. *au* " l*au*d ..... lɷd.

AY represents 2 different elementary sounds:

1. *ay*, as in d*ay* ..... de.
2. *ay* " s*ay*s ..... sɛz.

EA represents 6 different elementary sounds:

1. *ea*, as in gr*ea*t ..... gret.
2. *ea* " h*ea*rt ..... hart.
3. *ea* " serg*ea*nt ..... saᵛrʤant.
4. *ea* " p*ea* ..... pɪ.
5. *ea* " h*ea*d ..... hɛd.
6. *ea* " oc*ea*n ..... ɷᵛcun.

EE represents 3 different elementary sounds:

1. *e'e*, as in *e'er* ..... ɚr.
2. *ee* " b*ee* ..... bɪ.
3. *ee* " b*ee*n ..... bɪn.

EI represents 5 different elementary sounds:

1. *ei*, as in v*ei*l ..... vel.
2. *ei* " t*ei*l ..... tɪl.
3. *ei* " h*ei*fer ..... hɛᵛfur.

4. *ei* " *ei*der ..... i'dur.
5. *ei* " surf*ei*t ..... surfɪt.

EO represents 7 different elementary sounds:

1. *eo*, as in G*eo*rge ..... Dɷrʤ.
2. *eo* " p*eo*ple ..... pɪ'pl.
3. *eo* " l*eo*pard ..... lɛ'pard.
4. *eo* " pig*eo*n ..... pɪ'ʤɪn.
5. *eo* " y*eo*man ..... yɷman.
6. *eo* " f*eo*d ..... fɪd.
7. *eo* " surg*eo*n ..... sur'ʤun.

EU represents 2 different elementary sounds:

1. *eu*, as in f*eu*d ..... fɪd.
2. *eu* " grand*eu*r ..... gran'ʤur.

EW represents 2 different elementary sounds:

1. *ew*, as in s*ew* ..... sɷ.
2. *ew* " f*ew* ..... fu.

EY represents 2 different elementary sounds:

1. *ey*, as in th*ey* ..... ðe.
2. *ey* " k*ey* ..... ki.

IA represents 3 different elementary sounds:

1. *ia*, as in cav*ia*re ..... kavɪr.
2. *ia* " carr*ia*ge ..... ka'rɪʤ.
3. *ia* " patric*ia*n ..... pa'trɪ'can.

IE represents 5 different elementary sounds:

1. *ie*, as in f*ie*ld ..... fɪld.
2. *ie* " fr*ie*nd ..... frɛnd.
3. *ie* " p*ie* ..... pi.
4. *ie* " berr*ie*s ..... bɛ'rɪz.
5. *ie* " braz*ie*r ..... bre'jur.

OA represents 3 different elementary sounds:

1. *oa*, as in br*oa*d ..... brɔd.
2. *oa* " *oa*r ..... ɷr.
3. *oa* " cupb*oa*rd..... kuˈburd.

OE represents 5 different elementary sounds:

1. *oe*, as in *Oe*ta ..... Iˈta.
2. *æ* " fætid ..... fɛˈtɪd.
3. *o'e* " *o'e*r ..... ɷr.
4. *oe* " sh*oe* ..... ɕʊ.
5. *oe* " d*oe*s ..... duz.

OO represents 4 different elementary sounds:

1. *oo*, as in d*oo*r ..... dɷr.
2. *oo* " *too* ..... tʊ.
3. *oo* " bl*oo*d ..... blud.
4. *oo* " w*oo*d ..... wʊd.

OU represents 5 different elementary sounds:

1. *ou*, as in f*ou*r ..... fɷr.
2. *ou* " s*ou*p ..... sʊp.
3. *ou* " c*ou*gh ..... kof.
4. *ou* " t*ou*gh ..... tuf.
5. *ou* " *ou*t ..... ɸt.

OW represents 4 different elementary sounds:

1. *ow*, as in fl*ow* ..... flɷ.
2. *ow* " kn*ow*ledge ..... noˈlɛʤ.
3. *ow* " bell*ow*s ..... bɛˈlus.
4. *ow* " n*ow* ..... nɸ.

UA represents 2 different elementary sounds:

1. *ua*, as in g*ua*rd ..... gard.
2. *ua* " piq*ua*nt ..... pɪˈkant.

UE represents 3 different elementary sounds:

1. *ue*, as in *gue*ss ..... gɛs.
2. *ue* " tr*ue* ..... trɯ.
3. *ue* " conq*ue*r ..... koŋkur.

UI represents 3 different elementary sounds:

1. *ui*, as in g*ui*de ..... gid.
2. *ui* " b*ui*ld ..... bɪld.
3. *ui* " j*ui*ce ..... ʤɯs.

UY represents 2 different elementary sounds:

1. *uy*, as in b*uy* ..... bi.
2. *uy* " plag*uy* ..... plegɪ.

EIG represents 2 different elementary sounds:

1. *eig*, as in r*eig*n ..... ren.
2. *eig* " for*eig*n ..... forɪn.

EYE represents 2 different elementary sounds:

1. *eye*, as in pr*eye*d ..... pred.
2. *eye* " *eye* ..... i.

OWE represents 2 different elementary sounds:

1. *owe*, as in *owe*d ..... ɷd.
2. *owe* " b*owe*d ..... bɷd.

UGH represents 2 different elementary sounds:

1. *ugh*, as in p*ugh* ..... pʊ.
2. *ugh* " H*ugh* ..... Hɯ.

EIGH represents 2 different elementary sounds:

1. *eigh*, as in w*eigh* ..... we.
2. *eigh* " h*eight* ..... hit.

OUGH represents 7 different elementary sounds:

1. *ough*, as in *ought* ..... ɔt.
2. *ough* " th*ough* ..... ðɔ.
3. *ough* " thr*ough* ..... θrʊ.
4. *ough* " c*ough* ..... kof.
5. *ough* " t*ough* ..... tuf.
6. *ough* " b*ough* ..... bɸ.
7. *ough* " l*ough* ..... lok.
8. *ough* " hicc*ough* ..... hɪ'kup.

A Specimen of Phonotypy, or Phonetic Print.

Aər prɪvelz' ən ɷpɪn'yun, ðat, aft'ur ə sur'tɪn eɡ, ðɛ mind, lik ðɛ bo'dɪ, hav'ɪŋ arivd' at ɪts komplɪt' siz, sɪs'ɪz tʊ admɪt' ðat ɪnkrɪs' qɪč wɪ kəl ɪmprʊv'mɛnt. Mɛ'nɪ apɪr'ansɪz sɪm tʊ ɡust'ɪfi suč ən ɷpɪn'yun; but I am ɪnklɪnd' tʊ bɪlɪv', ðat, ðɔ ðɛ mind, at ə sur'tɪn eɡ, me, from sɛv'ural kɷz'ɪz, cɔ ə tɛn'dɛnsɪ tʊ bɪkum' ste'cunarɪ, yɛt ɪts tɛn'dɛnsɪ me bɪ kɸnturakt'ɛd bi ɛxtrɔr'dɪnarɪ ɛgur'cun. Aɛ maɛɪn', bi loŋ opure'cun, me hav ɪnkurd' ðɪ ɪmpɛd'ɪmɛnts ov ɛksɛs'ɪv frɪk'cun, ɷr sum ov ðɛ qɪlz me bɪ nɪr'lɪ wɷrn ɸt'; but ə lɪtl ɷl ɡʊdɪ'cuslɪ aplɪd', and ə fʊ rɪpərz' ɪnɡɪ'nɪuslɪ med, me rɪstɷr' ɪts mɷ'cunz and ɷgmɛnt' ɪts fɷrs.

Aɛ hɪs'tɷrɪ ov lɪt'uratʊr afɷrdz' mɛ'nɪ a'nɪmetɪŋ ɛgam'plz tʊ prʊv ðat gret wurks me bɪ prɷdʊst' aft'ur ðɛ mɪdl ov lif. Sof'ɷklɪz and Θɪfrəs'tus kompɷzd ɛk'sɛlɛnt wurks qɛn ðe wɛr nɪr'lɪ ə hun'drɛd yɪrz ɷld. Φr ɷn Mɪl'tun, hʊz "Par'adis Lost" ɪz an ɛ'fɷrt ov mɛn'tal aktɪv'ɪtɪ ɪ'kwal tʊ ɛ'nɪ antɪ'kwɪtɪ kan bɷst, dɪd not bɪgɪn' ɪt, tɪl hɪ had arivd' at ðat eɡ qɛn, ɪn ðɪ ɷpɪn'yun ov mɛ'nɪ, ðɛ mind ɪz rɪsɪd'ɪŋ from ɛk'sɛlɛns.

THE THREE ALPHABETS

Among the numerous phonetic alphabets which have been constructed, and which are enumerated in the History of the Phonetic Reform, page 9, there are but three that are in actual use — Comstock's, Pitman's, and the Cincinnati Alphabet. The former has already been treated of at length; it now remains to contrast the two latter with it. This contrast seems to be necessary to a clear understanding of the relative merits of the three alphabets, which the friends to the Phonetic Reform are so anxious to understand. It is not unfrequently remarked that phonists should first agree among themselves respecting the relative merits of these alphabets. This, however, can hardly be expected, since each projector of a phonetic alphabet will naturally adhere to his own. Impartial judges may be found among the friends to the Phonetic Reform, who must decide upon the relative merits of the several alphabets; and to their decision the projectors of the alphabets must necessarily submit.

That the alphabet of Comstock cannot be changed without its entire destruction, must be clear to every one who understands that all the old letters are employed in the new alphabet in a way which renders it extremely convenient, not only for him who is learning the English, but for him who is learning other languages, that the characters from the Greek are made to represent in the English the very sounds to which they are appropriated in that classic language, and that those not drawn immediately from the Roman, or the Greek alphabet, which are few in number, are mere modifications of letters already in use.

PITMAN'S ALPHABET.

Long Vowels.

Ɨ ɨ,	Ɛ ɛ,	Ɑ ɑ,	Ω ω,	Ɵ ɵ,	Ɯ ɯ.
*ea*t,	*a*ge, *ai*r,	*a*lms,	*a*ll,	*o*pe,	f*oo*d.

Short Vowels.

I i,	E e,	A a,	O o,	U u,	Ʊ ʊ.
*i*t,	*e*dge, *e*rr,	*a*t, *a*re, p*a*ss,	n*o*t, n*o*r,	c*u*t, c*u*r,	f*u*ll.

Diphthongs.

ei,	ai,	oi,	oʊ,	iɯ.
b*y*,	*aye*,	v*oi*ce,	n*ow*,	n*ew*.

Consonants.

Ŧ ŧ,	Đ đ,	Ç ç,	Ŋ ŋ,	B b,	D d,	F f,	G g,	H h,
*th*in,	*th*en,	vi*c*ious,	si*ng*,	*b*e,	*d*o,	*f*or,	*g*o,	*h*e,
J j,	K k,	L l,	M m,	N n,	P p,	R r,	S s,	T t,
ed*g*e,	*k*ing,	*l*et,	*m*e,	*n*o,	*p*ie,	*r*oa*r*,	*s*o,	*t*o,

V v,	W w,	Y y,	Z z.
*v*ie,	*w*e,	*y*et,	*z*ed.

CINCINNATI ALPHABET.

Long Vowels.

Ɛ ɛ,	Ẹ ẹ,	Ɑ ɑ,	Ą ą,	Ɑ ɑ,	Θ θ,	Ω ω,	Ꙍ ꙍ.
*ee*l,	*ea*rth,	*a*le,	*ai*r,	*a*rms,	*a*ll,	*oa*k,	*oo*ze.

Short Vowels.

I i,	E e,	A a,	Ɑ ɑ,	O o,	U u,	Ɯ ɯ.
*i*ll,	*e*ll,	*a*m,	*a*sk,	*o*n,	*u*p,	w*oo*d.

Diphthongs.

Ɨ ɨ,	Ɵ ɵ,	Ʊ ʊ,	Ų ų.
*i*ce,	*oi*l,	*ow*l,	d*u*pe.

Consonants.

P p,	B b,	T t,	D d,	Ç ç,	J j,	K k,	G g,
*p*ale,	*b*ale,	*t*ame,	*d*ame,	*ch*eer,	*j*eer,	*c*ame,	*g*ame,
F f,	V v,	Ŧ ŧ,	Đ đ,	S s,	Z z,	Σ ʃ,	Ʒ ʒ,
*f*ain,	*v*ain,	*th*igh,	*th*y,	*s*eal,	*z*eal,	*sh*all,	vi*s*ion,
L l,	R r,	M m,	N n,	Ŋ ŋ,	Y y,	W w,	H h,
*l*u*ll*,	*r*a*r*e,	*m*ai*m*,	*n*i*n*e,	si*ng*,	*y*ou,	*w*ay,	*h*ay.

COMSTOCK'S ALPHABET, PITMAN'S ALPHABET, AND THE CINCINNATI ALPHABET, CONTRASTED.

	*a*le	*a*rm	*a*ll	*a*n	*e*ve
COMSTOCK.	E e	A a	Ω ω	Ⱥ ⱥ	I ɪ
PITMAN.	Ɛ ɛ	Ⱥ ą	Ω ω	A a	Ɨ ɨ
CINCINNATI.	Ɛ a	Ⱥ ą	Θ ɵ	A a	Ɛ ɛ

	*e*nd	*i*le	*i*n	*o*ld	*l*ose
COMSTOCK.	Ɛ ɛ	I i	I ɪ	Ω ω	Ȣ ȣ
PITMAN.	E e	EI ei	I i	Ʊ ʊ	Ɯ ɯ
CINCINNATI.	E e	Ɨ ɨ	I i	Ω ω	Ɯ ɯ

	*o*n	*tu*be	*u*p	*f*ull	*out*
COMSTOCK.	O o	Ɯ ɯ	U u	U ʊ	Φ φ
PITMAN.	O o	Iɯ iɯ	U u	Ȣ ȣ	Oȣ oȣ
CINCINNATI.	O o	Ɯ ɥ	U u	Ɯ ɯ	Ȣ ȣ

	*oi*l	*ai*r	*ea*rth	*b*ow	*d*ay
COMSTOCK.	Ɑ ɑ	Ɔ ɔ	U u	B b	Đ d
PITMAN.	OI oi	Ɛ ɛ	E e	B b	Đ đ
CINCINNATI.	Ʊ ʊ	Ⱥ ą	E ę	B b	D d

	*g*ay	*v*ile	*th*en	*z*one	*a*zure
COMSTOCK.	G g	V v	Δ ð	Z z	J j
PITMAN.	G g	V v	Ƌ ƌ	Z z	J j
CINCINNATI.	G g	V v	Ƌ ƌ	Z z	Ʒ ʒ

	*l*ight	*r*oll	*m*ind	*n*o	*s*ong
COMSTOCK.	L l	R r	M m	N n	Ŋ ŋ
PITMAN.	L l	R r	M m	N n	Ɯ ŋ
CINCINNATI.	L l	R r	M m	N n	Ɯ ŋ

	wo	*yoke*	*job*	*exist*	*pit*
COMSTOCK.	W w	Y y	D ɖ	G ɡ	P p
PITMAN.	W w	Y y	DJ dj	GZ gz	P p
CINCINNATI.	W w	Y y	J j	GZ gz	P p

	tin	*kite*	*fame*	*thin*	*sin*
COMSTOCK.	T t	K k	F f	Θ ϑ	S s
PITMAN.	T t	K k	F f	Ħ ƀ	S s.
CINCINNATI.	T t	K k	F f	Ħ ƀ	S s

	ocean	*hut*	*what*	*etch*	*exercise*
COMSTOCK.	C c	H h	Q q	Ʊ ć	X x
PITMAN.	Є ç	H h	HW hw	TЄ tç	KS ks
CINCINNATI.	Σ ʃ	H h	HW hw	Є ç	KS ks

REMARKS.

THE man of science who may examine these Alphabets, cannot fail to perceive that both Pitman's and the Cincinnati Alphabet are not only unscientific, but, in many respects, uncouth.

1. The intelligent reader will see that, in both these alphabets, all the letters which have been borrowed from the Greek are appropriated to sounds which they do not represent in the Greek. Thus, *epsilon* (ε), which, in the Greek, is appropriated to the sound of *e* as in *end*, is, in Pitman's Alphabet, made to represent the sound of *a* as in *ale*, and, in the Cincinnati Alphabet, the sound of *e* as in *eve!* The capital form of the *theta* (Θ), which, in the Greek, is appropriated to the sound of *th* as in *thin*, is, in the Cincinnati Alphabet, made to represent the sound of *a* as in *all!* And the letter (ȣ), which, in the Greek, is appropriated to the sound of *o* as in *lose*, is, in Pitman's Alphabet, made to

represent the sound of *u* as in *full*, and, in the Cincinnati Alphabet, the sound of *ou* as in *out!*

2. In Pitman's Alphabet, the sound of *a* as in *ale* is represented by the *epsilon* (ε), and, in the Cincinnati Alphabet, by a badly constructed capital *B* inverted (ꓭ a)! whereas the sound of *a* as in *ale* should be represented by *e*, because this sound is represented by *e* in the European languages; and, for the sake of uniformity, as well as *convenience*, it should be represented by it in the English.

3. In Pitman's Alphabet, the sound of *a* as in *arm* is represented by (ꓭ ą), and, in the Cincinnati Alphabet, by (ꓭ q); whereas it should be represented by (A a), because this sound is represented by *a* in the European languages; and, for the sake of uniformity, as well as *convenience*, it should be represented by *a* in the English. The French, Spaniards, and Italians, will not be likely to exchange the beautiful, classic letters (A a) for either (ꓭ ą) or (ꓭ q).

4. In Pitman's, and in the Cincinnati alphabet, the letter *a* is appropriated to the sound of *a* as in *an*. Now, as this sound does not occur in French, Spanish, or Italian, the letter *a* would have no place in a phonetic alphabet for either of these languages, if said alphabet should be founded on *Pitman's*. Can Mr. Pitman suppose that the French, Spaniards, and Italians will ever be willing to discard the letter *a!*

5. In Pitman's, and in the Cincinnati alphabet, the sound of *e* as in *end* is represented by *e;* whereas it should be represented by *epsilon* (ε), the letter which is appropriated to the same sound in the Greek.

6. In Pitman's Alphabet, the sound of *i* as in *ile* is represented by *two* letters,—*ei!* By the first of these

letters, when used separately, Pitman represents the sound of *e* as in *end;* by the second, that of *i* as in *in.* Hence, according to his theory, the pronoun *I* is formed by the union of ɛ and ɪ, thus,—ɛɪ = I! Now the sound of *a* in *ale* is as much a diphthong as that of *i* in *ile;* and if the latter should be represented by two letters because of its diphthongal character, the former should also be represented by two letters for the same reason. But while Pitman represents the sound of *i* as in *ile* by *two* letters, he represents that of *a* as in *ale* by only *one!* Is this consistent? Besides, his combination, *ei*, more nearly resembles the sound of *a* in *ale*, than that of *i* in *ile;* though it has not the sound of either. When Pitman makes another change in his alphabet, which will probably be soon, we would recommend, as an improvement, that he represent the sound of *a* in *ale* by *ei*, and that of *i* in *ile* by *ui.* This arrangement would not only be more consistent with his theory, but would be a little nearer the truth. Our theory of the sounds of *a* in *ale*, and *i* in *ile*, is this:—each has its peculiar or characteristic sound for its radical, and the sound of *i* in *in* for its vanish; but, when uttered interrogatively through a wide interval of pitch, it glides into the sound of *e* in *eve.* Now let us see the application of Pitman's theory. The words *bind, grind, rind, mind, wind, pint, wild,* &c., which, according to Comstock, are already phonetic, are, according to Pitman, made phonetic by spelling them thus,—*beind, greind, reind, meind, weind, peint, weild,* &c.! How this simplifies our complicated orthography!

7. In Pitman's, and in the Cincinnati alphabet, the sound of *i* as in *in* is represented by *i.* One objection *to this* is, that, as the sound of *i* as in *in* is of very

frequent occurrence, if represented by *i*, the page will be disfigured by dots. There are some words, as *insensibility*, *incomprehensibility*, &c., in which the sound of *i* as in *in* occurs five times; and, consequently, each of these words, in Pitman's characters, would have five dotted letters, thus, — insensibiliti, incomprihensibiliti. These words, however, in Comstock's characters, would not have a single dotted letter, thus, — ɪnsɛnsɪbɪlɪtɪ, ɪnkomprɪhɛnsɪbɪlɪtɪ.

8. In Pitman's Alphabet the sound of *o* as in *old* is represented by (ɵ), and in the Cincinnati Alphabet, by (ω), when it might have been more appropriately represented by the *omega* (Ω ω), because this letter already represents the same sound in the Greek.

9. In Pitman's Alphabet the sound of *o* as in *lose* is represented by (Ш ɯ),* and in the Cincinnati Alphabet, by (Ѡѡ), when it should have been represented by (Ꙋꙋ), the letter which is appropriated to this sound in the Greek.

10. In Pitman's Alphabet the sound of *u* as in *tube*, which is a compound of the sound of *i* as in *in*, and that of *w* as in *wo*, is represented by *two* letters (iɯ), instead of one! besides, the last letter is *wrong* — it being the letter by which Pitman represents the sound of *o* as in *lose*, instead of that by which he represents the sound of *w* as in *wo*. It is as improper to represent the sound of *u* in *tube* by two letters, as it is to represent the sound of *i* in *isle* by two letters: the vowel sounds which belong to one note or syllable should always be represented by one letter.

* Here is one of the numerous instances in which Pitman commits the blunder of making the capital and the lower case letter (small letter) of different forms; thus increasing unnecessarily the complexity of his alphabet.

11. In Pitman's Alphabet, the sound of *ou* as in *out*, which is a compound, having a peculiar or characteristic sound for its radical, and that of *w* as in *wo* for its vanish, is not only represented by two letters, but both letters are wrong! the first being the letter for the sound of *o* as in *on!* the second, that for *u* as in *full!* In the Cincinnati Alphabet, the sound of *ou* as in *out*, is indeed represented by one letter, but that letter is (ʁ), the character which, in the Greek, is appropriated to the sound of *o* as in *lose*, and which, of course, should be appropriated to the same sound in the English.

12. In Pitman's Alphabet, the sound of *oi* as in *oil*, which is a compound of the sound of *a* as in *all*, and that of *i* as in *in*, is also represented by two letters! the first of which is wrong — it being the letter which, when used separately, represents the sound of *o* as in *on*, instead of that which is appropriated to the sound of *a* as in *all*. It must be apparent to every phonist that the two sounds in *oi* as in *oil*, are too closely united in pronunciation to be represented, in phonetics, by two letters: for every foreigner who may find these sounds represented by two letters in such words as *oil*, *boil*, *coil*, *boy*, *joy*, &c., would be very likely to conclude that there are two syllables in each of these words, thus, — ɷ-ɪl, bɷ-ɪl, kɷ-ɪl, bɷ-ɪ, ʤɷ-ɪ, &c. That this false impression would be injurious is too obvious to require illustration. But there can be no objection to two letters, provided they are *united*, thus, — ɑl, bɑl, kɑl, bɑ, ʤɑ, &c. In the Cincinnati Alphabet, the sounds of *oi* as in *oil*, are represented by a single letter (ơ), but, then, this letter is not compounded of the two simple letters (ɵi), by which these sounds are represented separately.

13. In Pitman's Alphabet, the sounds of *ai* as in *air*,

which are a compound of the sound of *e* as in *end*, and that of *u* as in *up*, are represented by the same letter that is appropriated to the sound of *a* as in *ale!* In the Cincinnati Alphabet, the sounds of *ai* as in *air* are represented by a single letter (Ꜳ ꜳ), but, then, this letter is not compounded of the two simple letters (eu) by which the sounds are represented separately. By the by, the capital (Ꜳ) is Comstock's letter for the sound of *a* as in *an*, and was unceremoniously taken by the maker, or makers, as the case may be, of the Cincinnati Alphabet.

14. The Cincinnati Alphabet has a distinct letter (Ɛ ẹ) for the sound of *ea* as in *earth!* Now, as the sound of *ea* in *earth* is either that of *e* in *end*, or *u* in *up*, or the two united, as in the word *e'er*, (for each of which the Cincinnati Alphabet has a character,) this new letter is superfluous.

15. In Pitman's, and in the Cincinnati Alphabet, the sound of *th* as in *then* is represented by the complex and uncouth characters (đ đ), when it might have been represented by the simple and beautiful *thelta* (Δ δ), a letter already appropriated to this sound, in the Greek.

In this country many Greek scholars give *thelta* (δ) the sound of *d*, and call it *delta;* but the Greeks themselves give it the sound of *th* in *then*, and call it *thelta*. With the Greeks, *thelta* (Δ δ) and *theta* (Θ ϑ) are cognate letters.

16. In the Cincinnati Alphabet the capital letter for the sound of *z* as in *azure*, is the Greek *sigma*, *inverted*, (Ƹ)! and the small letter, the sign for the apothecary's *dram*, (ʒ)! How appropriate! how scientific!

17. In Pitman's, and in the Cincinnati Alphabet, the sound of *th* as in *thin* is represented by the uncouth and complex characters (Ꞧ ꞧ), when it might have been

represented by the graceful *theta* (Θϑ), which has the advantage of being already appropriated to the same sound in the Greek.

18. In Pitman's Alphabet the capital letter for the sound of *c* as in *ocean* is the sign for the apothecary's *scruple inverted* (℈)! while the lower case letter is the letter *c* with a tail (ȼ)! In the Cincinnati Alphabet, the capital letter for the sound of *c* as in *ocean*, is the Greek *sigma* (Σ)! while the lower case letter is the old fashioned long *s* (ſ)! which, for many years, has been discarded for its ugliness. Now, can the makers of these alphabets give any good reason for appropriating such uncouth characters to the sound of *c* as in *ocean*, and rejecting the *c* itself, which is a simple and beautiful letter, and which has the advantage of already representing the sound of *sh* in many words, as *Grecian*, *physician*, *musician*, &c.? And can Mr. Pitman give any good reason for not making his capital letter and his lower case letter of the same form?

19. In Pitman's, and in the Cincinnati Alphabet, the sound of *wh* as in *what* is represented by *hw!* This is a serious blunder, as it is calculated to make a false impression upon the pupil, and establish a wrong pronunciation of all words in which *wh* occurs—*hw* is a compound of an *aspirate* and a *subvowel*, whereas *wh* is a simple aspirate sound, and, of course, should be represented by a single letter.

20. Neither Pitman's, nor the Cincinnati Alphabet, has *tone-marks* to represent the various modifications of the voice in reading and speaking. Hence neither is adequate to represent *sentences* phonetically; indeed, a sentence, in any language, printed in the characters of either, could not be *read* by one *unacquainted* with

the language; because he would not know what inflection and intonation to give the syllables, nor even where to place the accent. An alphabet which merely has a letter for every articulate sound, may be said to be phonetic as far as the individual *sounds* are concerned, but not as far as the *language itself* is concerned: a *language*, to be phonetically represented, requires not only a letter for every elementary sound, but signs for *accent*, *inflection*, *intonation*, &c.

We think enough has been said to satisfy even ordinary minds that neither Pitman's, nor the Cincinnati Alphabet is sufficient for the purposes of phonetic representation. And it is a matter of wonder with us that a single individual should be found in this enlightened community to advocate either of these unscientific monstrosities.

But some may have the curiosity to know who the author of the *Cincinnati* Alphabet is. We are sorry to say we cannot gratify this curiosity. We have reason to think, however, that it was got up mainly by Mr. Longley of Cincinnati; at any rate, we understand that Mr. Longley, Mr. Prosser, and Mr. *Benn* Pitman, (now a resident of Cincinnati,) who is a brother of Isaac, have agreed to use the alphabet for ten years from the 19th of April, 1854. Mr. Benn Pitman says, in his Phonetic Primer, that "the Cincinnati Alphabet is the joint invention of Isaac Pitman and Alexander John Ellis, B.A., of England." Mr. Andrew J. Graham, of New York, (who uses Isaac Pitman's Alphabet), in commenting on the above assertion of Benn Pitman, in his Universal Phonographer for Jan., 1855, says,—

"After the acquaintance we have had with Cincinnati fairness in argument—in its mode of gaining favor for its projects—we

cannot say that we are astonished at anything like Mr. [Bėnn] Pitman's assertion in his Phonetic Primer, that the alphabet employed in it was the invention of Isaac Pitman and Alexander John Ellis. Here for once is a phonetic foundling—an alphabet gone begging for its inventor, and claiming a name that don't belong to it. Are its real originators ashamed of it? or do they wish to gain for it the influence of more influential names than their own?"

Is it not somewhat strange that persons should be found, who, while they are unwilling to stand as the real parents of their own children, are ready to *adopt* them for at least "*ten years?*" But let us see what Isaac Pitman himself says. In his Phonetic Journal of March 24, 1855, Isaac Pitman uses the following language in relation to the Cincinnati Alphabet:—

"Mr. Longley and Mr. Benn Pitman have made a vow that they will not improve any of their bad types for ten years from last April, though the alphabet they employ contains the following sixteen uncouth or illegible letters, any one of which would bring phonotypy into disrepute with every person of taste who might see it:—

Ɛ ɛ, Ɑ ɑ, Ɔ ɔ, Ɑ, Ɑ, Θ ɵ, Ʊ ʊ, Σ ʃ, Ʒ ʒ,
*e*arth, *a*le, *oo*ze, *a*sk, *a*ir, *a*ll, *w*ood, *sh*all, vi*s*ion."

We believe nearly all these "uncouth letters," which Isaac Pitman so strongly condemns, have been used by *himself* in some one of his numerous alphabets. But, we ask, are not the following fourteen letters, taken from Isaac Pitman's present alphabet, (May, 1855,) equally uncouth? and would not "any one of them bring phonotypy into disrepute with every person of taste who might see it?"—

Ɨ ɨ, Ɑ ɑ, Ɔ ɔ, Ʊ ʊ, Ð ð, Ɑ ɑ, Ɛ ɡ,
*ea*t, *a*lms, *o*pe, f*oo*d, *th*in, *th*en, vicious.

Mr. Pitman should remember the adage — *They who live in glass houses should not throw stones.*

Having shown that Pitman's Alphabet is exceedingly defective, we will now demonstrate that his orthography (which, of course, indicates his pronunciation) is so barbarous that it renders his publications worse than useless. This any one may see who will examine the following specimen, the words of which have been taken from two or three of the late numbers of "Pitman's Phonetic Journal." Although the words, as here given, are in Comstock's phonetic characters, the *orthography* is Pitman's.

COMSTOCK'S ORTHOGRAPHY, AND THAT OF I. PITMAN, CONTRASTED.

Old Orthography.	*Comstock's Orthography.*	*I. Pitman's Orthography.*
Valuable.....	valʻyʁabl.....	valɪʁabɛl.
nature's	neʻĉʁrʻz.....	netɪʁrz.
exclusion	ɛxklʁjun.....	ɛksklʒjon.
desirable.....	dɪzirʻabl.....	dɛzɛɪrabɛl.
maturer.....	matʁrʻur	matɪʁrɛr.
humanizing.....	hʁʻmanizɪŋ.....	hɪʁmanɛɪzɪŋ.
mutual.....	mʁʻĉʁal	mɪʁtɪʁal.
inviolable.....	ɪnviʻɷlabl.....	ɪnvɛɪolabɛl.
suggestion	sugʤɛsʻĉun	sudjɛstɪon.
debatable	dɪbetʻabl.....	dɛbetabɛl.
neutralize.....	nʁʻtraliz.....	nɪʁtralɛɪz.
overpowering ...	ɷvurpɸʻurɪŋ.....	ɷvɛrpoʊɛrɪŋ.
contributions ...	kontrɪbʁʻcunz	kontrɪbɪʁconz.
child.....	ĉild.....	tcɛɪld.
theology.....	ϑɪoʻlɷʤɪ	ϑɪolodjɪ.
religion.....	rɪlɪʻʤun.....	rɛlɪdjon.
Savior.....	Sevʻyur.....	Sevɪɛr.
education.....	ɛʤʁkeʻcun	ɛdɪʁkecon.
righteousness....	rɪʻĉusnɛs.....	rɛɪtɪusnɛs.
spiritual.....	spɪrʻɪĉʁal.....	spɪrɪtɪʁal.
syllable.....	sɪʻlabl.....	sɪlabɛl.

COMSTOCK'S ORTHOGRAPHY, AND THAT OF BENN PITMAN, R. P. PROSSER, AND E. LONGLEY, CONTRASTED.

Old Orthography.	*Comstock's Orthography.*	*B. Pitman's Orthography.*
Question	kwɛs'ĉun	kwɛstyon.
future.....	fɯ'ĉɯr	fɯtyɯr.
leisure.....	lɪjɯr.....	lɪjyɯr.
February	Fɛb'ɯarɪ.....	Fɛbrʊarɪ.
execution	ɛxɪkɯ'cun.....	ɛksɪkɯcon.
actually	ak'ĉɯalɪ	aktyɯalɪ.
suggests	sugʤɛst'.....	suʤɛst.
axiom.....	ak'cum	aksɪom.
eagerness	ɪ'gurnɛs	ɪgɛrnɛs.
ever.....	ɛ'vur	ɛvɛr.
colors	ku'lurz	kulorz.
emblazoned.....	ɛmble'znd	ɛmblezond.
reasonably	rɪ'znablɪ.....	'rɪzonablɪ.
contemplation...	kontɛmple'cun....	kontɛmplecon.
luxury	luk'ɕɯrɪ	luksyɯrɪ.
Savior.....	Sev'yur.....	Sevyor.
endeavors	ɛndɛ'vurz.....	ɛndɛvorz.
London.....	Lun'dun	Lundon.
warmer.....	wɑrm'ur.....	wɑrmɛr.

NOTE. — The stereotyping of this work was commenced more than three months ago; but a press of business has prevented its completion till the present time, July 26, 1855.

Since the preceding REMARKS were sent to the stereotyper, we have received several numbers of "Pitman's Phonetic Journal." In that of June 30th, Pitman announces to his patrons that he will make another change in his alphabet on the first of September next! and then commence the republication of his phonetic books in the new alphabet.*

* The reader will observe that the prediction on page 60 is likely to be fulfilled even before Pitman shall have had an opportunity to profit by our suggestion.

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ADVANTAGES OF THE PHONETIC ALPHABET.

COMSTOCK'S Phonetic Alphabet is the common, or Roman alphabet, not only so extended, by the addition of new letters, that there is a character for every articulate sound, but so improved by the introduction of signs for the various modifications of the voice in speech, that there is a character for every *accent, inflection, intonation,* &c. Hence it must be considered a *perfect* alphabet. The adoption of this alphabet would be attended with the following important advantages:—

1. It would give *stability* to the orthography and pronunciation of every word in the language.

2. It would enable one who has become versed in the elementary principles, to spell any word that he *hears,* and to pronounce any word that he *sees,* with readiness and accuracy.

3. It would enable one to spell and read in one-twentieth the time required by the present absurd and barbarous orthography. Hence, in acquiring an education, there would be a great saving not only of *money,* but of *time,* which is more valuable than money.

4. It would render the teaching and the learning of the English language, which, by the old theory, are extremely irksome, highly interesting.

5. It would be invaluable, even as a means of teaching the present orthography; for, by it, a perfect knowledge of the language might be acquired in one half the time which is absolutely necessary to become but *partially* acquainted with it by means of the common, or Roman alphabet.

6. It would enable millions, who otherwise would remain forever ignorant of the use of letters, to teach themselves to read, and, consequently, to acquire an education.

7. It would not only preclude the necessity of pronouncing dictionaries, but interdict provincialisms; because, according to this theory, all words are spelled as they are pronounced, and, consequently, pronounced as they are spelled, every graphic word being a perfect Daguerreotype of the vocal word which it represents.

8. As the process of spelling *phonetically* consists in uttering, in their consecutive order, the *elementary sounds* of the words, instead of the *names of the letters*, the adoption of this alphabet would necessarily render articulation and pronunciation *perfect*.

9. By means of this alphabet, which consists not only of letters, but of *tone-marks*, an author may transmit to posterity the exact *sense* reading of his works. Hence, all ambiguity would be obviated, as but one construction could be given to his language.

10. As, in phonetic spelling, most of the words have fewer letters than are employed in our present orthography, this alphabet would enable a writer to put more matter upon the same page.

11. By means of this alphabet, a knowledge of just elocution would be implanted in the mind of the student, in the very incipient, as well as in every subsequent stage of his education. Hence no one, properly educated through the medium of the Phonetic Alphabet, could possibly be a bad reader, or a bad speaker.

12. The Phonetic Alphabet would greatly facilitate the study of languages; because the same sound is invariably represented by the same letter in all the languages in which the sound occurs, and because the tone-marks enable the learner to give a foreign language the same elocutionary expression that is given to it by one to whom the language is vernacular.

13. The adoption of this alphabet would not only be the means of greatly advancing the cause of science and literature, but would be invaluable to the missionary in disseminating a knowledge of the gospel among the heathen.

True, there are alphabets that claim to be phonetic, by which some of these advantages could be realized; but, as they have no tone-marks, and not even a letter for every articulate sound, the inducement to adopt one or all of them, whether native or exotic, is not sufficient. Before the world will be willing to suffer the inconveniences of introducing a new alphabet, they must be satisfied that the alphabet has no defects; — that it is perfect in its parts. Hence, so long as there is any deficiency, either in letters or in tone-marks, the world will be likely to reject every application for its adoption. But an alphabet with a letter for every articulate sound, and a full set of appropriate tone-marks, must meet the approbation and hearty support of all, whether Greek, French, German, Spanish, Italian, or Chinese. Our common, or Roman alphabet, with these improvements, universally adopted, would be the lever by which the people, individually, could elevate themselves, and by which, collectively, they could move the world itself. With this view of the subject, we trust that the friends of education, of morality, and of religion, will use their individual, as well as their collective efforts, to promote the introduction of the Phonetic Alphabet as speedily as possible among all the nations of the earth.

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BY ANDREW COMSTOCK, M. D.

This Alphabet comprises all the letters of the Phonetic Alphabet for the English Language, with additional ones to represent sounds peculiar to foreign languages. The sound of each letter is shown by the *italic* letter in the word or words in the same horizontal line.

VOWELS.		ENGLISH.	FRENCH.	SPANISH.	ITALIAN.
A	a	*a*rm	l*a*s	p*a*dre	*a*rte
Λ	ʌ		l*à*		m*a*tto
Ꞓ	ɑ	*a*n			
E	e	*a*le	*é*t*é*	bu*e*no	v*e*lo
ɘ	ə	d*a*re	t*ê*te		*e*rba
Ɛ	ɛ	*e*nd	b*e*lle		p*e*r
I	i	*i*le			*i*o
Ɪ	ɪ	*e*ve	*î*le	D*i*os	*i*n
Ɪ	ɪ		*i*l		
Ɪ	ɪ	bl (Russian)			
Ɪ	ɪ	*i*n			
ʏ	ʏ	'Υμεῖς (Gr.)	d*û*		
ʏ	ɪ		*u*ne		
Ʊ	ʊ	t*u*be			
Ʊ	ʊ		j*eu*		
U	u	*u*p	j*e*		
Ω	ω	*o*ld	tr*ô*ne	*o*r*o*	d*o*lce
Ο	ο	ὄμικρὸν (Gr.)	b*o*nne		d*o*tto
Ȣ	ȣ	l*o*se, 'ȣτις (Gr.)	f*oû*le	s*u*r	m*u*ro
U	ʊ	f*u*ll	p*ou*le		t*u*tto
Ω	ω	*a*ll			
O	o	*o*n			
Ɑ	ɑ	*oi*l			
Φ	φ	*ou*t		*au*na	c*au*sa
CONSONANTS.					
B	b	*b*ow	*b*eau	*b*ravo	*b*ene
P	p	*p*it	*p*lan	*p*ena	*p*adre

CONSONANTS.		ENGLISH.	FRENCH.	SPANISH.	ITALIAN.
D	d	*d*ay	*d*on	*d*edo	*d*i
T	t	*t*in	*t*emps	*t*echo	*t*u
G	g	*g*ay	*g*ai	*g*olpe	*g*usto
K	k	*k*ite	*c*ôte	*c*alle	*c*osa
Γ	γ	γάμμα (Greek)			
Χ	χ	χάος (Gr.)		*j*ota	buCH (Ger.)
V	v	*v*ile	*v*ue	*v*aron	*v*engo
F	f	*f*ame	*f*rère	*f*acil	*f*oro
V	ʋ			po*b*re	
Δ	δ	*th*en	δέλτα (Gr.)	da*d*	
Θ	ϑ	*th*in		fa*c*il	
Z	z	*z*one	*z*éro		ro*s*a
S	s	*s*in	*s*ur	*s*ol	*s*e
J	j	a*z*ure	*j*oue		
C	c	*sh*ade	*ch*at		
L	l	*l*ight	*l*yre	*l*una	*l*ibro
Ł	ł		siècl*e*		
Ł	ł	woła (Polish)			
R	r	*r*oll	*r*ue	*r*a*r*o	*r*e
R	r		maî*tr*e		
M	m	*m*et	*m*ou	*m*ano	*m*ano
M	m		pris*m*e		
N	n	*n*o	*n*on	*n*ada	*n*o
N	n		ach*n*e		
Ŋ	ŋ	so*ng*			
Ŋ	ŋ		bo*n*		
W	w	*w*o	[illegible]	*hu*eso	q*u*anto
Q	q	*wh*at			
Y	y	*y*oke	fil*l*e	*y*erba	
Χ	χ	χῖ (Gr.)	ich (German)		
Ɖ	ɖ	*j*ob			*g*enio
Ƈ	ƈ	e*tch*			*c*erto
Ɠ	ɠ	e*x*ist	e*x*act		
X	x	fi*x*	se*x*e	e*x*tra	
Ɲ	ɲ	ɲain (Arabic)			
H	h	*h*ut			
Ɦ	ɦ	*h*em!			

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VOWELS.		ENGLISH.	FRENCH.	SPANISH.	ITALIAN.
A	a	*a*rm	l*a*s	p*a*dre	*a*rte
Λ	ʌ		l*à*		m*a*tto
Ā	ā	*a*n			
E	e	*a*le	*été*	b*ue*no	v*e*lo
Ə	ə	d*a*re	*tête*		*e*rba
Ɛ	ɛ	*e*nd	b*e*lle		p*e*r
I	i	*i*le			*i*o
I	ɪ	*e*ve	*i*le	D*i*os	*i*n
I	ɪ		*il*		
I	ɪ	bl (Russian)			
I	ɪ	*i*n			
ϒ	ϒ	Ὑμεῖς (Gr.)	d*û*		
Ɪ	ɪ		*u*ne		
Ш	ш	t*u*be			
Ʊ	ʊ		j*eu*		
U	u	*u*p	j*e*		
Ω	ω	*o*ld	trôn*e*	*o*ro	d*o*lce
O	o	ὅμικρὸν (Gr.)	b*o*nne		d*o*tto
Ȣ	ȣ	l*o*se, ἄτις (Gr.)	f*o*ûle	s*u*r	m*u*ro
U	u	f*u*ll	p*ou*le		t*u*tto
Ω	ω	*a*ll			
O	o	*o*n			
Ɑ	ɑ	*oi*l			
Φ	φ	*ou*t		*au*na	c*au*sa
CONSONANTS.					
B	b	*b*ow	*b*eau	*b*ravo	*b*ene
P	p	*p*it	*p*lan	*p*ena	*p*adre

CONSONANTS.		ENGLISH.	FRENCH.	SPANISH.	ITALIAN.
D	d	*d*ay	*d*on	*d*edo	*d*i
T	t	*t*in	*t*emps	*t*echo	*t*u
G	g	*g*ay	*g*ai	*g*olpe	*g*usto
K	k	*k*ite	*c*ôte	*c*alle	*c*osa
Γ	γ	γάμμα (Greek)			
Χ	χ	χάος (Gr.)		*j*ota	buCH (Ger.)
V	v	*v*ile	*v*ue	*v*aron	*v*engo
F	f	*f*ame	*f*rère	*f*acil	*f*oro
V	v			po*b*re	
Δ	δ	*th*en	δέλτα (Gr.)	da*d*	
Θ	ϑ	*th*in		fa*c*il	
Z	z	*z*one	*z*éro		ro*s*a
S	s	*s*in	*s*ur	*s*ol	*s*e
J	j	a*z*ure	*j*oue		
C	c	*sh*ade	*ch*at		
L	l	*l*ight	*l*yre	*l*una	*l*ibro
Ł	ł		siècle		
Ł	ł	woła (Polish)			
R	r	*r*oll	*r*ue	*r*a*r*o	*r*e
R	r		maî*tr*e		
M	m	*m*et	*m*ou	*m*ano	*m*ano
M	m		pris*m*e		
N	n	*n*o	*n*on	*n*ada	*n*o
N	n		ach*n*e		
Ŋ	ŋ	so*ng*			
Ɲ	ɲ		bo*n*		
W	w	*w*o	[illegible]	*hu*eso	q*u*anto
Q	q	*wh*at			
Y	y	*y*oke	fil*l*e	*y*erba	
Χ	χ	χῖ (Gr.)	iCH (German)		
Ɖ	ɖ	*j*ob			*g*enio
Ꞓ	ꞓ	e*tch*			*c*erto
G	g	e*x*ist	e*x*act		
X	x	fi*x*	se*x*e	e*x*tra	
Ɲ	ɲ	ɲain (Arabic)			
H	h	*h*ut			
Ɦ	ɦ	*h*em!			

PAMPHONETICON (from πᾶν, all; φωνητικὰ, vocal sounds, and ων, collection) comprises, in its signification, not only a letter for every elementary sound in all the languages of the globe, but characters for the various modifications of the voice in speech; namely, *accent*, *inflection*, *intonation*, *modulation*, *force*, and *time*. Such an assemblage of letters and tone-marks is called a *phonetic* alphabet, and language, written or printed in such an alphabet, is called *phonography*.

PHONOGRAPHY (from φωνὴ, voice, and γράφω, to write, to delineate), as a *science*, respects the philosophy, the principles, of articulate sounds as a means of communicating thought from mind to mind; and, as an *art*, the true representation of these sounds, as well as their various modifications (accent, inflection, intonation, modulation, force, and time) by means of written or printed characters.

The PAMPHONETICON, or *Universal Alphabet*, is constructed on the following *practical* principles: —

1. All the letters of the old alphabet are not only employed in the Phonetic Alphabet, but in a way which produces as little novelty as possible in the face of any printed language. Hence he who is familiar with any particular language in the Roman, or even in the Greek characters, can very readily master the pronunciation of any language printed in the Phonetic Alphabet

2. Wherever a Greek letter represents a sound for which the Roman alphabet has no fixed character, the Greek letter is employed to represent this sound. Hence, in whatever language this sound may occur, the same Greek letter will be found, when the language is printed in the Phonetic Alphabet. And, as in every civilized country the Greek is studied, it follows that he who meets with this Greek letter in the Phonetic Alphabet, or in Phonetic print, finds a character with which he is perfectly *familiar*.

3. The capital and the small letter of each pair of *new* letters are of the same shape; even, in numerous instances of letters which are modifications of old ones, the capital and corresponding small letter are alike in form; and the compound letters are constructed of the simple letters whose sounds they represent; in *sixteen* out of the *twenty-four* letters which represent *vowel* sounds, the capital and the small letter of each pair are of the same shape. The advantage of this is, that when the pupil has learned the capital, he has learned the small letter also; and *vice versa*.

THE LORD'S PRAYER IN GREEK.

As pronounced by CHRISTOPHORUS PLATO CASTANIS, *of Greece, the author of an "Essay on Ancient and Modern Languages," "The Greek Exile," &c.*

EXPLANATION. — The first line is the original Greek; the second comprises the same words in Comstock's Alphabet, and the third is a literal translation in this alphabet.

As Comstock's accentual marks represent *inflection* and *intonation*, as well as *accent*, one who is entirely *unacquainted* with the Greek, may read this classic language, in his alphabet, with perfect ease, and with the same modifications of the voice, the same elocutionary expression, as a native of Hellas.

Πάτερ	*ἡμῶν*	*ὁ*	*ἐν*	*τοῖς*	*οὐρανοῖς,*	*ἁγιασθήτω*	*τὸ*
Pa'ter	ιmωn'	o	en	tis	ʊranis',	ayιasθι'tω	to
Fa'ður	ov us	hʊ [art]	ιn	ðε	hε'vnz,	hə'lωεd	bι ðε

ὄνομά	*σου·*	*ἐλθέτω*	*ἡ*	*βασιλεία*	*σου·*	*γενηθήτω*
ọnọma'	ʊʊ:	elθε'tω	ι	vasılι'a	ʊʊ:	yεnιθι'tω
nem'	ov ðι:	let	kum	ðε	kιŋ'dum	ov ðι: let bι dun

τὸ	*θελημά*	*σου,*	*ὡς*	*ἐν*	*οὐρανῷ,*	*καὶ*	*ἐπὶ*	*τῆς*	*γῆς·*	*τὸν*
to	θελιma'	ʊʊ,	ωs	en	ʊranω',	ke	epι'	tιs	yιs:	ton
ðε	wιl	ov ðι,	az	ιn	hεvn,	sω	on	ðι	urθ:	ðε

ἄρτων	*ἡμῶν*	*τὸν*	*ἐπιούσιον*	*δὸς*	*ἡμῖν*	*σήμερον·*	*καὶ*
ar'ton	ιmωn'	ton	epιʊ'sιon	ðos	ιmιn'	sι'mεron:	ke
brεd	ov us,	ðε	de'lι,		gιv	tʊ us	tʊ-de: and

ἄφες	*ἡμῖν*	*τὰ*	*ὀφειλήματα*	*ἡμῶν,*	*ὡς*	*καὶ*	*ἡμεῖς*
a'fεs	ιmιn'	ta	ọfιlι'mata	ιmωn',	ωs	ke	ιmιs'
fərgιv	tʊ us	ðε	dεts	ov us,	az	ωl'sω	wι

ἀφίεμεν	*τοῖς*	*ὀφειλέταις*	*ἡμῶν·*	*καὶ*	*μὴ*	*εἰσενέγκῃς*	*ἡμὰς*
afι'εmεn	tιs	ọfιlε'tes	ιmωn:	ke	mι	ιsεnεŋ'gιs	ιmas'
fərgιv'	ðε	dεt'urz	ov us:	and	not	lιd	us

εἰς πειρασμὸν ἀλλὰ ῥῦσαι ἡμᾶς ἀπὸ τοῦ πονηροῦ
ɪs pɪraɜmɒn' ala' rɪ'se ɪmas' apɒ' tɜ pɒnɪrɜ.:
ɪn'tɜ tɛmte'cun, but dɪlɪ'vur us from ðɪ ɪ'vl:

ὅτι σοῦ ἐστιν ἡ βασιλεία καὶ ἡ δύναμις καὶ
ɒ'tɪ sɜ' ɛs'tɪn ɪ vasɪlɪ'a ke ɪ ðɪ'namɪs ke
fɒr tɜ ðɪ ɪz ðɛ kɪŋ'dum, and ðɛ pɸ'ur, and

ἡ δόξα εἰς τοὺς αἰῶνας. Ἀμήν.
ɪ ðɒx'a ɪs tʊs eɷ'nas. Amɪn.
ðɛ glɷ'rɪ, fɒr ðɪ eɖ'ɪz. Amɛn.

THE APPROVED ENGLISH VERSION.

(In both the Old and the New Orthography.)

Our Father who art in heaven, hallowed be thy name.
ɸr Fa'ður hɜ art ɪn hɛ'vn, hɜ'lɷɛd bɪ ði nem.

Thy kingdom come. Thy will be done on earth, as *it*
Δi kɪŋ'dum kum. Δi wɪl bɪ dun on urθ, ɜz ɪt

is in heaven. Give us this day our daily bread.
ɪz ɪn hɛ'vn. Gɪv us ðɪs de ɸr de'lɪ brɛd.

And forgive us our debts, as we forgive our debtors.
And fɒrgɪv' us ɸr dɛts, ɜz wɪ fɒrgɪv' ɸr dɛt'urz.

And lead us not into temptation, but deliver us from
And lɪd us not ɪn'tɜ tɛmte'cun, but dɪlɪ'vur us from

evil: For thine is the kingdom, and the power, and
ɪ'vl: Fɒr ðɪn ɪz ðɛ kɪŋ'dum, and ðɛ pɸ'ur, and

the glory, forever. Amen.
ðɛ glɷ'rɪ, fɒrɛ'vur. Amɛn.

THE LORD'S PRAYER IN FRENCH,

As pronounced by ALEXANDRE PANTOLEON, A. M., *of France, now Professor of Languages in the Vocal and Polyglot Gymnasium, Philadelphia.*

EXPLANATION. — The first line is the French, in the old orthography; the second comprises the same words in Comstock's Alphabet, and the third is a literal translation in this alphabet.

Notre	Père	qui	es	aux	cieux,	ton	nom	soit
Nǫtr	Pɛr	kɪ	ə'z	ω	sɪʊ',	tωɳ	nωɳ	swa
Φr	Fa'ður	hʊ	art	ɪn	ðɛ	hɛ'vnz,	ði	nem	bɪ

sanctifié;	ton	règne	vienne;	ta	volonté	soit	faite
saɳktɪfɪe,;	tωɳ	rɛny	vɪɛn,;	tɑ	vǫlωɳte'	swa	fɛt
ha'lωɛd;	ði	kɪŋ'dum	kum,;	ði	wɪl	bɪ	dun

sur	la	terre	comme	au	ciel.	Donne	nous	aujourd'hui
sɪr	lɑ	tər	kǫm	ǫ	sɪɛl.	Dǫn	nʊ'z	ǫjʊrdɪ'
on	ðɪ	urϑ	ɑz	ɪn	hɛ'vn.	Gɪv	us	tʊ-de'

notre	pain	quotidien,	et	pardonne	nous	nos	offenses
nǫtr	pəɳ	kǫtɪdɪɛɳ',	e	pardǫn'	nʊ	nω'z	ǫfɑɳs'
φr	brɛd	de'lɪ,	ɑnd	fωrgɪv'	us	φr	trɛs'pɑsɪz

comme	aussi	nous	pardonnons	à	ceux	qui	nous	ont
kǫm	ǫsɪ'	nʊ	pardǫnωn'z	ɑ	sʊ	kɪ	nʊ'z	ωɳ't
ɑz	ωl'sω	wɪ	fωrgɪv'	tʊ	ðωz	hʊ	us	hɑv

offensés;	et	ne	nous	abandonne	point	à	la
ofɑɳse,;	e	nu	nʊ'z	ɑbaɳdǫn'	pwəɳ't	ɑ	lɑ
ofɛnd'ɛd;	ɑnd	not	us	ɑbɑn'dun	not	tʊ	ðɪ

tentation,	mais	délivre	nous	du	malin;	car	à
tɑɳtɑsɪωɳ',	mə	delɪvr'	nʊ	dɪ	mɑləɳ,;	kar	ɑ
tɛmte'cun,	but	dɪlɪ'vur	us	from	ðɪ ɪ'vlwun;	fωr	tʊ

toi	appartient	le	règne,	la	puissance,	et	la
twa	apartɪɛɳ'	lu	rɛny,	lɑ	pɪsɑɳs',	e	lɑ
ðɪ	bɪloŋz'	ðɛ	kɪŋ'dum,	ðɛ	pφ'ur,	ɑnd	ðɛ

gloire	aux	sieclès	des	siècles.	Amen.
glwar	ω	sɪɛkl	də	sɪɛkl,.	Amɛn,.
glω'rɪ	fωr	eɖ'ɪz	ov	eɖ'ɪz.	Amɛn,.

THE LORD'S PRAYER IN CELTIC,

As pronounced by DR. JOHN ROBERTON, *of Scotland, now Professor of Ancient and Modern Languages, in Philadelphia.*

EXPLANATION.—The first line is the Celtic, in the old orthography; the second comprises the same words in Comstock's alphabet; and the third is a literal translation in this alphabet.

Ar n-Athair a ta air neamh; gu naomhaichear
Ar n-A'ɪr a ta ɛr nyɛvˌ; gʊ nʊ'veχar
Φr Fa'ður hʊ art ɪn hɛ'vn; ðat bɪ ha'lωɛd

---

t' ainm; thigeadh do rioghachd; deanar do thoil
t' anɪmˌ; hɪ'ga dọ rɪ'uχt; dye'nar dọ hɑl
ði nemˌ; lɛt kum ði kɪŋ'dum; lɛt bɪ dun ði wɪl

---

air an talamh mar a nithear air neamh. Tabhair
ɛr an ta'luv mar a nɪ'ar ɛr nyevˌ. Ta'vɛr
on ðɪ urϑ az ðat me bɪ dun ɪn hɛ'vn. Gɪv

---

dhuinn an diugh ar n'aran laitheil; agus maith
γʊny an dyʊ ar n-a'ran la'ɛl; a'gus mi
tʊ us ðɛ de φr brɛd de'lɪ; and fωrgɪv'

---

dhuinn ar fiacha amhuil mar a mhaitheas sinne d' ar
γʊny ar fɪ'aχa a'vɪl mar a va'yas cɪ'nɪ d' ar
tʊ us φr dɛt lik az ðat fωrgɪv' wɪ tʊ φr

---

lucht-fiach. Agus na leig am buireadh sinn, ach
lʊχt-fɪ'aχ. A'gus na leg am bʊ'ɪruγ cɪ'nɪ, aχ
dɛt'-pɪpl. And not lɛt gω ɪn'tʊ tɛmte'çun us, but

---

saor sinn o olc; oir is leatsa an rioghachd,
sʊr cɪ'nɪ ω olkˌ; ωr ɪs lyɛt'sa an rɪ'uχt,
dɪlɪ'vur us from ɪ'vl; fωr ɪz tʊ ðɪ ðɛ kɪŋ'dum,

---

agus an cumhachd, agus a' gloir, gu siorruidh.
a'gus an kʊ'vaχt, a'gus a' γlωr, gʊ cɪr'rʊɪ.
and ðɛ pφ'ur, and ðɛ glω'rɪ, tʊ ɛ'vur-run'ɪŋ.

Amen.

Amɛnˌ.

Amɛnˌ.

[From the Jackson Patriot.]

A LECTURE ON PHONETICS,

By John McLean, M. D., of Jackson, Michigan, Professor of Materia Medica in the Rush Medical College at Chicago; delivered before the Jackson County Teachers' Institute, on Wednesday evening, October 28th, 1847.

LADIES AND GENTLEMEN:

WE propose this evening, to make a few remarks upon the subject of Phonetics, which has of late been attracting considerable attention from many learned individuals, in various parts of the world. It first originated in *America;* but, at the present time, it is not confined to this country, but has crossed the Atlantic, and is now taking deep root in different countries in Europe.

In our first setting out, it may be well for us to define what we mean by the term Phonetics, so that you may follow us understandingly, as we proceed with our subject. It is derived from the Greek, and properly signifies *Vocal Science*, or the science of the voice. Webster's definition is, the science of the elementary sounds uttered by the human voice in speech.

Phonetics may be divided into two grand divisions, viz: Phonography and Phonotypy.

Phonography means writing by sound, or by the voice. In the English language there are thirty-eight elementary sounds, which, by their varied combinations, produce all the variety of words with which our language abounds. In Phonography, each of these elementary sounds is represented by a distinct character or letter. Then, instead of having but twenty-six letters, the alphabet must be increased to thirty-eight, which makes an addition of twelve new characters. In the most approved systems of Phonetics, the number of letters is forty-four. These additional six letters are compounds, representing compound sounds. For instance, there is a character for the sound of *oi* in *oil;* this character is called *oy*. There is another character for *ai* in *air*, &c. As the elementary sounds of which these are made up modify each other, and easily run together, they are very properly represented by a single character, which in Comstock's Phonetic Al-

phabet are so made that they represent, in part, the two original letters.

Phonography may be divided into long-hand script Phonography, and short Phonography. The short-hand is that which, in consequence of the greatest simplicity and brevity being observed in the construction of characters, contracts the writing to the shortest possible degree. This division may again be divided into full, corresponding, and reporting styles.

Our object at this time, is not to give any instruction in this style of writing, nor to show its advantages, nor to advocate its general adoption. In this respect, many may be somewhat disappointed in regard to the nature of this lecture. We consider rapid writing of but little importance, compared with the great object of possessing a natural and correct system of orthography; one that is founded on nature, governed by fixed and unalterable principles, applicable to every word in the English language, and totally distinct from that lawless arrangement of letters, which characterizes our present orthography.

The subject of this Lecture, then, will be upon the general principle of so improving our alphabet, that there shall be a distinct character for every simple sound in our language; and of altering our orthography, so that words shall be spelled by such letters only as are necessary to express their sound; that is, they should be spelled exactly as they are pronounced. There should not be any silent and unmeaning letters; every one should help, and every one should have its appropriate sound, no matter where it is placed.

The long-hand resembles our common script.—All the old letters are retained, and enough new ones, resembling them in general appearance, are added, to constitute a distinct character for each simple sound in the English language. This style very much resembles our common hand, and is the style which will be brought into general use, and will, I hope, soon supersede the old orthography. It is about twenty-five per cent. shorter than the present system, is easy of execution, perfectly legible, and appropriate for all legal purposes.

Phonotypy is the same system of orthography, applied to printing. In this, according to Comstock's system, which I think the *best*, by far, that has ever appeared, all the characters of the old

alphabet are retained, and the new ones added (resembling them in general appearance) are sufficient to make a character for each of the simple, or elementary sounds in our language. For the sake of brevity, there are also added six compound letters or characters, which represent two sounds. In this respect, it corresponds exactly to the script alphabet. The general appearance of the new is similar to that of the old, and the characters, unlike those of Pitman, are symmetrical and perfectly distinct from each other.

At the present time, there appears to be two rival systems, but the main objects and features are the same, although they differ materially in some of their details.

Notwithstanding they somewhat differ, they are both laboring for the accomplishment of the same great object, and are rapidly advancing this great and glorious work, and will soon bring about a change in our barbarous orthography.

Having made these few general remarks, we will now give a brief history of Phonetics.

America may pride herself that the first individual who endeavored to make a radical change in the letters of speech, and bring into use a Phonetic representation, was Dr. Benjamin Franklin. At Philadelphia, and at London, that distinguished philosopher sowed those seeds which have sprung up, and are now promising "a rich harvest."

Previous to the time of Franklin, others originated Phonetic alphabets, but they were so defective that they only made our difficult orthography more difficult, for which weighty reasons they never obtained public favor.

Dr. Franklin, both in England and America, did much to lay the foundation for Phonetics. He wrote and corresponded much, with literary persons of both sexes, in both countries. He gave currency to the anecdote of the chambermaid, who insisted that y-f spelled wife. He aroused a Phonetic spirit that has never slumbered, and which now has reached perfection, in the system of Dr. Andrew Comstock.

In 1768, Franklin practiced his theory in London, of which I have specimens in my possession, which I can exhibit to the curious. After Franklin had originated his system, it was followed by many others for a period of 70 years; but all of which were

more or less imperfect, until the genius of Dr. Comstock, aided by his highly-cultivated ear, in distinguishing the nice shades of difference between the elementary sounds of our language, and by the labors of his predecessors, was enabled to present to the world a beautiful and perfect system.

In 1789, Noah Webster, author of the dictionary, published an essay in favor of spelling according to sound. He, however, employed the old letters only, and in order to make up for the deficiency of letters, he employed a combination of them, so as to represent the remaining simple sounds. Thus, for long e, he employed two ee's; for broad a, au, &c.; and for a few of the vowel sounds, he recommended the addition of marks to the old characters. In the preface to his dictionary, he warmly advocates a uniform system of vocal representation.

In 1793, Dr. William Thornton published his orthoepic theory. In consequence of representing several of the simple sounds by two or more characters, as, for instance, i by ai, his system was rather cumbrous and ill-looking, and consequently found but little favor with the public.

In 1798, James Ewing published, at Trenton, his Columbian alphabet.

In 1808, Wm. Pelham published at Boston a system of notation, in which he printed Rasselas. He formed no new letters, but represented the different sounds of the vowels by accents, which he placed over them, after the manner of the Arabic.

In 1813, Thomas Embree published, at Philadelphia, his orthography.

In 1827, James Rush, of Philadelphia, published a work entitled "The Philosophy of the Human Voice." He arranged the elements under three general heads, viz., tonics, sub-tonics, and atonics. He admitted but thirty-five elementary sounds in the English language.

In 1836, N. Nash published his system of orthography. The characters of his alphabet were all of the same length, and very unlike those in common use.

In 1841, The Literary Reformer, edited by the Rev. Mr. Beardsley, A. J. Carter, and Edward Hutava, made its appearance at St. Louis. The letters in which it was printed were all of the same length. Mr. Beardsley, like Rush, acknowledged but thirty-*five elementary* sounds.

An officer of the army invented a new system of orthography, which was lithographed at Baltimore in the year 1843.

In 1843, Benjamin Antrim published at Philadelphia a work entitled Pantography, which contained more than fifty specimens of different alphabets.

In 1837, Mr. Rich began to work in good earnest in this great reformation; and in 1843, he began to talk and lecture on the subject for the purpose of obtaining objections and the opinions of the learned, so that he might thereby the better perfect his system. In the Monroe Democrat, of Rochester, N. Y., June 1st, 1847, in giving a history of his labors, he speaks as follows:—"Early in 1844, I sent to our National Congress a memorial, in which I set forth eight chief reasons for this reformation, which have since, in England, been copied into several periodicals, and extensively circulated in that country and this. I set forth its possibility and feasibleness, my own reformed alphabet, with preliminary and subsequent remarks, and my answer to the principal objections. This memorial the House of Representatives heard and printed, to extend in the nation the knowledge, the consideration, and the discussion of the general subject, *as an object of political economy.*" (See House Documents, No. 126, of the 28th Congress, first session, which you may read and consider at your leisure.)

In 1843, Isaac Pitman, of Bath, England, commenced publishing a Phonotypic Journal. He has published several alphabets, and the one he now uses he considers defective. Much of his pronunciation is in bad taste, and wholly unfit for the United States.

About the first of January, 1847, Andrews and Boyle commenced publishing, at Boston, a weekly Phonotypic newspaper. Their alphabet is one which Pitman formerly employed, but has now rejected. It is, however, with but few exceptions, the same as that which Pitman now employs.

In 1831, Dr. Andrew Comstock, of Philadelphia (who has been long engaged in teaching practical elocution, and is the author of one of the most popular works on this subject now extant), commenced, by his charts of the elements of utterance, to pave the way for a Phonetic reform. His elocution was published in 1841, and is now used in many of our colleges, and other institu-

tions of learning. In 1846, his Phonology made its appearance, and in September following, he commenced his Phonetic Magazine, a monthly periodical, devoted to this cause. He has published a number of works in his Phonetic alphabet, and is constantly engaged in getting out others.

Among the Phonetic works issued by him, are the Phonetic Reader, containing a selection of pieces, classical and moral, in prose and in verse; and the Phonetic Speaker, consisting of reading exercises in Comstock's Elocution, and the New Testament. He writes me that he intends to labor indefatigably in the cause, until a revolution is effected in our barbarous orthography. In addition to his alphabet, he has invented signs to designate every variety of tone and modulation. These perfect the Phonetic system, and render it admirably calculated to make correct and graceful readers; and in a much shorter time than by any other system. It needed an elocutionist to perfect this system, and it has, after so long a period, fallen into the proper hands; and what Franklin commenced in America, Dr. Comstock bids fair to accomplish. He has reduced it to a system, natural, plain, and simple — so natural and simple, that all who become acquainted with it, admire and adopt it. Having said this much of its history, we will now speak of the practicability of its adoption.

It is objected to this reform, that it is attended with inconveniences and difficulties. This is a very natural objection, and always occurs when any reformation is proposed. All reformers, and all reformations, have had to meet with stern opposition. The question, then, is not whether there will be difficulties or inconveniences, but whether the difficulties may not be overcome; and when surmounted, whether the conveniences will not be greater than the inconveniences. In the case of Phonetics, the difficulties are only in the beginning of the practice. They may be overcome in one day, and then the advantages are lasting, and we shall be reaping the benefits of it in every word we read, and in every word we write.

As to those who do not spell well (which make up the greatest part of those who read and write, say about ninety-nine per cent.), the difficulty of learning to spell well would be far less in Phonetics than in Heterotypy. In spelling, we naturally fall into the Phonetic mode, as much as our imperfect alphabet will admit of;

and most of our present bad spelling is only bad because it is contrary to our present bad rules. In Phonetics, what is now called bad spelling would be called good spelling.

The difficulty of learning to spell well, according to our present orthography, is so great, that few ever accomplish it; and the great mass of mankind write on to old age, without being able to acquire it.

The opposers of reform object to this, because, they say, our etymologies would be lost, and we could not ascertain the meaning of words. In reply to this, we would say, that etymologies are at present very uncertain, but such as they are, they could be found in old books.

In course of time, words change their meaning as well as their spelling and pronunciation; and we do not look to etymology for their present meaning. In answering this objection, Dr. Franklin says:—"If I should call a man a knave and a villain, he would hardly be satisfied with my telling him that one of these words originally signified only a lad or a servant, and the other an under ploughman, or the inhabitant of a village. It is from present usage only that the meaning of words is to be determined."

Another objection frequently raised, is, that the distinction between words of similar sound but different spelling would be lost. This distinction is already destroyed in pronunciation, and we rely on the sense alone of the sentence to ascertain the meaning. In speaking, we have no difficulty in ascertaining the meaning of such words. Then why should there be in Phonetic writing, when we have the whole sentence before us, and can take as much time as we please, to see the relation its respective parts have to each other. If there is any fault here, it is in the language itself, and not in the orthography. Phonetics has nothing to do with the structure of language. Its office is to represent sounds in the most natural and easy way, by appropriate characters.

Another objection is, that all the books now written would be useless. All who can now read them would not be likely to forget the use of them. Others would long learn to read them, though they practiced the Phonetic system.

An inconvenience of this character actually happened in Italy. At one time all its people spoke and wrote the Latin; but as the language changed, the spelling followed it. If the spelling had

not changed with the language, the Italian would find it much more difficult to learn to read and write his language than at present.

The spelling of the English language has undergone great changes. By these changes, many works have been rendered unintelligible, until reprinted in a new spelling. The change that we contemplate, is not any greater than those that have taken place, and it is much more easy, and is perfectly natural. The former changes have been difficult and arbitrary. Here is a specimen of the orthography of the thirteenth century:—

"Hevene goth aboute the urthe."

We see, then, that changes have taken place in our orthography, and they will continue to take place, until it is placed upon a natural basis, governed by fixed and unalterable principles. This is the design of Phonology.

Now is the time to surmount whatever difficulties and inconveniences may present themselves; for sooner or later the change must be effected, and it can be done now with greater ease than at any other period. If the public were disposed to make the change, the difficulty of effecting it now would be so small that it would scarcely be worth taking into consideration.

All who can now read and write would overcome the difficulty in one day, and those who cannot read or write would learn to do so by the principles of Phonetics in one-sixth of the time it would require to learn them in Heterotypy. It would be a vast saving, even at the commencement. Shall not we, who can read in Heterotypy, forego the labor of one or two days, for the purpose of saving those who cannot, and the rising generation, years of unnecessary toil? Saying nothing of the beauty and simplicity of the system, would not the spirit of Christianity and benevolence prompt us to do so?

But still the objector objects; and it is said that the silent letters should be retained, and that by leaving them out, as we propose to do, would, in a great measure, destroy the force and beauty of words. For instance, they say that if *ghost* were spelled without the *h*, it would look as if lacking in an important part, and its force and beauty of pronunciation would, in a great measure, be destroyed.

There is some considerable force in this objection, as any one can readily see, by giving silent letters to other words; and to correspond with ghost, we might improve the spelling of *port* by adding *h* after *p*, thus, *phort;* and the spelling of *boys* by adding *h* after *b*, thus, *bhoys;* and it might be rendered still more expressive by placing an apostrophe after *b*, thus, *b'hoys*. This is quite an improvement of modern date, and we are forced to admit that silent letters give much expression to words, and the more of them the better, and for this weighty reason, they should be retained, and others, also, should be added!

Another objection to Phonetics is, that it is altering our language. In reply to this we would say that Phonotypy does not contemplate any such change, but on the contrary is calculated to preserve our language in its greatest purity. Words are impressed upon paper exactly as they are pronounced; and when works are prepared in accordance with the pronunciation of our best speakers, every one who reads them in Phonotypy must give and will acquire the same pronunciation.

We will read a passage from the New Testament, published in Comstock's Phonetic Alphabet, in order to show that it does not in the least alter our *language;* and here we will pronounce each word exactly as it is written. [Reads.]

I would make the remark, in relation to Comstock's Phonotypic Testament, that I believe a child who should use it as a reading-book, would, by reading it once through, learn more correct pronunciation than by twenty times the amount of reading in the ordinary manner. In Phonotypy, the reader is forced to give the pronunciation which the letters indicate; but in Heterotypy, he can exercise the greatest latitude.

The pronunciation given by Dr. Comstock, in his Phonetic Testament, is that of our best speakers; and many who think their pronunciation good, might be otherwise convinced, and have it much improved, if they would but carefully read it through. It is the plainest kind of a pronouncing dictionary for every word.

Dr. Comstock has an improvement in addition to his alphabet, which renders his system *perfect*. It consists in the use of accentual marks, which differ from those in common use, as they not only give the accented syllables and inflections of the voice, but the melody also. By the aid of these marks, in connection with

Phonetic spelling, a person is enabled to pronounce correctly, and to give to every word its correct elocutionary expression.

Here, then, is plainness and correctness on the one hand, contrasted with the obscurity and irregularity of Heterotypy, on the other. So much, then, for the objection of altering our language.

"Say, shall our language be forgot
With all its thoughts refined,
Because truth's alphabet could not
An introduction find?

"No; we will write our noble tongue
In faultless types of sound,
And spread the realms of earth among
Our literature renowned."

Another objection brought forward by many, is innovation. They cry *innovation*, and say that it should not be tolerated. In reply, we say that innovation, merely, is no argument against anything that is new; but we are to look at the results, and if they are good, then should we lend it a helping hand.

Are not all the improvements of the day innovations? Is not the steam-engine an innovation upon the old method of obtaining power? Is not the rail-road an innovation upon the old method of travelling? Is not the magnetic telegraph an innovation upon the old method of transporting news? In short, are not all the improvements in art and in science innovations upon the old? Do away with innovation and you do away with all improvements.

Had man heeded the teachings of those who cry out against innovation, then we should still be compelled to plod along through the mud, at the rate of three or four miles an hour, and to cross our inland waters in the slow and uncertain sail-vessel; but now that innovation did take place, we can, in all kinds of weather, perform our journeys in comfortable cars, at the rate of twenty or thirty miles an hour, and can traverse our inland seas and rivers, and the mighty ocean, in floating palaces, propelled by steam. So long as innovation brings better in the place of that which it supersedes, we should encourage it; and the more of such innovation the better.

Again, many say that it is difficult to introduce the Phonetic

orthography, and that they think it can never be done, and therefore they think it useless to make any effort to further the cause.

In reply, we would say that if it is worthy and desirable, but difficult to introduce into public favor, then is there the more need of your active exertions. But, for your encouragement, we would say that it is not so difficult a matter as many suppose. Those who keep up with the intelligence on this subject must know that it is taking deep root, and is fast spreading, both in this country and in Europe. It has already received such an impulse that it never will cease to advance until the object is fully accomplished. In the United States and in England, there are several periodicals devoted entirely to this cause. The Bible and other standard works are stereotyped and published in Phonotypy, and continually there are being issued other works; and many periodicals and newspapers of the day are devoting part of their columns to Phonotypy and the cause of Phonetics. It is already introduced and taught in many of our common schools and seminaries of learning. We might spend the whole evening in reading extracts of letters from professors and teachers in all parts of the Union, showing the extent to which it has already spread, and the favor with which it is received.

In the English language, there are but about eighty words pronounced as they are spelled, or spelled as they are pronounced; hence, in order to spell the greater part of our language, the student has to depend upon the sheer effort of memory. The orthography is altogether arbitrary. There are no fixed rules or principles by which it is governed. What a Herculean task to become a good speller! No wonder there are so few who can spell correctly. And still, if a person makes any pretensions to learning, and does not spell every word correctly, he renders himself a subject for ridicule. Many who make pretensions to a finished education would blush if their orthography was criticised and exposed. What drilling and what a vast amount of time is devoted to its acquisition, which otherwise might be employed upon useful branches of education.

In Phonetics, when a person has once learned the alphabet, he is enabled to spell correctly every word as he pronounced it. There cannot be any error, except it is first in the pronunciation. A child will not only learn to spell more readily and correctly,

but he will learn to read in a much shorter time. An adult who cannot read, will, if taught upon the principles of Phonetics, learn as much in three months as in three years by our present barbarous orthography.

What a vast amount of economy might be practiced here, and how much more might education be diffused throughout every class of society; and we should become more happy, prosperous, and moral.

Phonetics, by leaving out all silent letters, lessens the number employed in any given sentence about twenty-five per cent. We will here give a few specimens of words spelled in each of these styles. [The Professor here gave some amusing instances of putting out words.]

There is a very great irregularity in our present orthography. Foreigners who attempt to learn to read and write our language, notice this fact, and this irregularity makes it a very difficult matter to acquire. A Frenchman, endeavoring to pronounce certain words, such as *plough, tough, cough, though*, being struck with the similarity of their spelling, pronounced them accordingly. But when he was told their true pronunciation, he exclaimed in disgust, "I never see the like of this English; they spell the word *Solomon*, but they pronounce it *Nebuchadnezzar!*" We cannot wonder, then, that a German professor, in reading of a *society of useful knowledge*, read it the *society of oos-e-ful k-nol-ed-ge.*

Last evening we heard much about educating the mass. This is a noble object, and worthy of all exertion for its accomplishment; for upon it, in a great measure, depends the safety and perpetuity of our own republican institutions. How is this to be done? How can the great mass of the people be educated?

Is it by continuing our present difficult and irregular orthography? Is it by guarding the way with a multitude of silent and unmeaning letters, so that none but the favored few can enter her domains and receive that benefit (an education) which should freely be granted to every individual? Or is it by making our alphabet as simple as possible, and our orthography governed by natural, fixed, and general rules, so that when the alphabet is learned, the greatest difficulty is surmounted in acquiring the noble art of reading?

Who should be engaged in this reformation? Every individual who can read or write, or who wishes to acquire the art of so doing. But teachers should be foremost in this great undertaking. They should not, as many say, hold back until the public mind is fitted to receive it, for they are looked to as leaders and instructors in such matters, and they should be actively engaged in preparing and stimulating the people to enter heart and hand in this great reformation, which is so grand in principle, and is yet to be so glorious in its results.

In matters pertaining to literature, you should not be led by the mass of mankind, but you should lead them; and the character and mind of the rising generation, and the future destiny of our nation, depends in a great measure upon your character, talents, and efforts.

You hold a responsible station in society, and you should endeavor to act well your part. You should be foremost in every improvement in your profession. Your position is such that your influence for good ought to be felt far and wide.

Act well your part, and the nation and the world will acknowledge their indebtedness to you, and the young shall rise up and call you blessed. You will be respected and honored in society; and when you die, many a heart will beat, and many a bosom heave with sorrow. Your deeds and your names shall not soon be forgotten, but long will they be held in grateful remembrance.

In conclusion, we would say that all who desire a true and natural system of orthography should encourage the cause of Phonetics. All who desire to lessen the amount of time and labor necessary to acquire the art of reading, writing, and spelling, should encourage it. All who desire to make education universal, and the path to it easy and pleasant, should encourage it. All who wish to lessen crime and poverty, by making education more general, should encourage it. All who love their country should encourage it. All who love nature, system and order, should encourage it. All who love mankind, and are desirous that the gospel should be read and known by every nation, should encourage it. In a word, every lover of truth and improvement, every philanthropist, and every Christian, should encourage it.

The Phonetic alphabet is now so extended as to answer as a universal alphabet for every language. It is called the alphabet

of nature, and undoubtedly is one of the mighty means to be used in spreading peace, and cementing together in one family, all the nations of the earth—a mighty engine in elevating the condition of man, and of hastening the time when "the earth shall be full of the knowledge of the Lord, as the waters cover the sea."

FRANKLIN'S PHONETIC ALPHABET.

The following correspondence between Miss Stevenson and Dr. Franklin is copied from a quarto volume, entitled "*Political, Miscellaneous, and Philosophical Pieces.* By Benj. Franklin, LL.D. and F. R. S., London, 1779." In the above work, this correspondence, with the exception of the last sentence of Miss Stevenson's letter, is in Franklin's Phonetic characters.

*From Miss S**** to Dr. Franklin.*

Kensington, (Eng.,) Sept. 26, 1768.

Dear Sir,

I have transcribed your alphabet, &c., which I think might be of service to those who wish to acquire an accurate pronunciation, if that could be fixed; but I see many inconveniences, as well as difficulties, that would attend the bringing your letters and orthography into common use. All our etymologies would be lost, consequently we could not ascertain the meaning of many words; the distinction, too, between words of different meaning and similar sound, would be useless, unless we living writers publish new editions. In short, I believe we must let people spell on in their old way, and (as I find it easiest) do the same ourselves. With ease and with sincerity I can in the old way, subscribe myself,

Dear Sir,

Your faithful and affectionate servant,

Dr. Franklin. M. S.

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*Dr. Franklin's Answer to Miss S****.*

Dear Madam,

The objection you make to rectifying our alphabet, "that it will be attended with inconveniences and difficulties," is a natural one; *for it* always occurs when any reformation is proposed, whether

in religion, government, laws, and even down as low as roads and wheel-carriages. The true question then, is not whether there will be no difficulties or inconveniences, but whether the difficulties may not be surmounted; and whether the conveniences will not, on the whole, be greater than the inconveniences. In this case, the difficulties are only in the beginning of the practice: when they are once overcome, the advantages are lasting. To either you or me, who spell well in the present mode, I imagine the difficulty of changing that mode for the new is not so great, but that we might perfectly get over it in a week's writing. As to those who do not spell well, if the two difficulties are compared, viz., that of teaching them true spelling in the present mode, and that of teaching them the new alphabet and the new spelling according to it, I am confident that the latter would be by far the least. They naturally fall into the new method already, as much as the imperfection of their alphabet will admit of; their present bad spelling is only bad, because contrary to the present bad rules: under the new rules it would be good. The difficulty of learning to spell well in the old way is so great, that few attain it; thousands and thousands writing on to old age, without ever being able to acquire it. 'Tis, besides, a difficulty continually increasing, as the sound gradually varies more and more from the spelling; and to foreigners it makes the learning to pronounce our language, as written in our books, almost impossible.

Now, as to "the inconveniences" you mention. The first is, that "all our etymologies would be lost, consequently we could not ascertain the meaning of many words." Etymologies are at present very uncertain; but such as they are, the old books would still preserve them, and etymologists would there find them. Words, in the course of time, change their meanings, as well as their spelling and pronunciation; and we do not look to etymology for their present meanings. If I should call a man a knave and a villain, he would hardly be satisfied with my telling him, that one of the words originally signified only a lad or servant; and the other, an under-ploughman, or the inhabitant of a village. It is from present usage only, the meaning of words is to be determined.

Your second inconvenience is, that "the distinction between words of different meaning and similar sound would be destroyed."

That distinction is already destroyed in pronouncing them; and we rely on the sense alone of the sentence to ascertain which of the several words, similar in sound, we intend. If this is sufficient in the rapidity of discourse, it will be much more so in written sentences which may be read leisurely, and attended to more particularly in case of difficulty, than we can attend to a past sentence while the speaker is hurrying us along with new ones.

Your third inconvenience is, that "all the books already written would be useless." This inconvenience would only come on gradually, in a course of ages. You and I, and other now living readers, would hardly forget the use of them. People would long learn to read the old writing, though they practised the new. And the inconvenience is not greater than what has already happened in a similar case, in Italy. Formerly its inhabitants all spoke and wrote Latin: as the language changed, the spelling followed it. It is true, that at present, a mere unlearned Italian cannot read the Latin books; though they are still read and understood by many. But, if the spelling had never been changed, he would now have found it much more difficult to read and write his own language; for written words would have had no relation to sounds; they would only have stood for things; so that if he would express in writing the idea he has when he sounds the word *vescovo*, he must use the letters *episcopus*. In short, whatever the difficulties and inconveniences now are, they will be more easily surmounted now than hereafter; and some time or other *it must be done*, or our writing will become the same with the Chinese, as to the difficulty of learning and using it. And it would already have been such, if we had continued the Saxon spelling and writing, used by our forefathers.

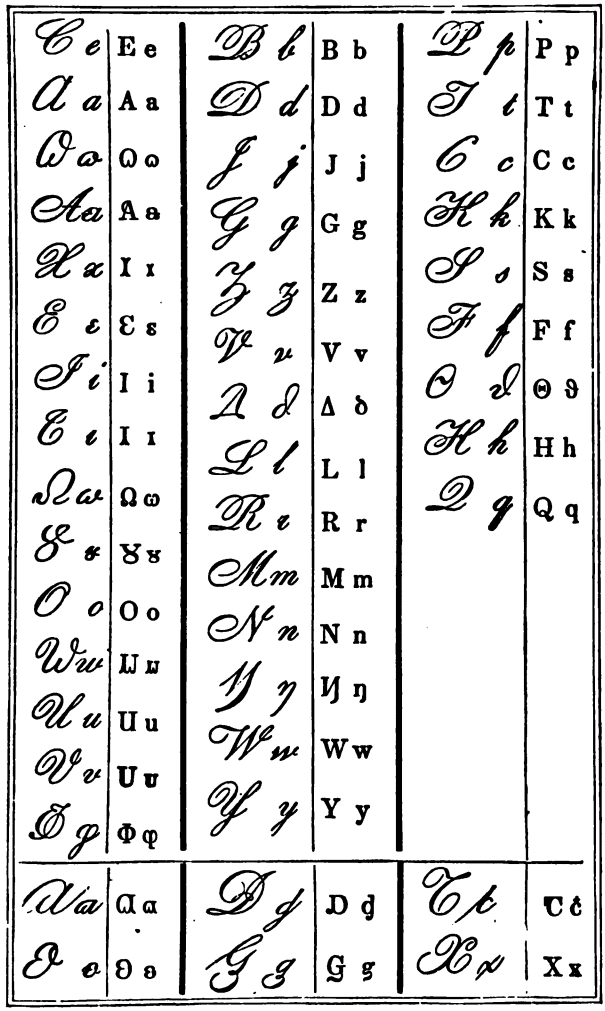
I am, my dear friend,

Yours affectionately,

B. FRANKLIN.

London, Craven Street, Sept. 28, 1768.

COMSTOCK'S ALPHABET, GRAPHIC AND TYPIC



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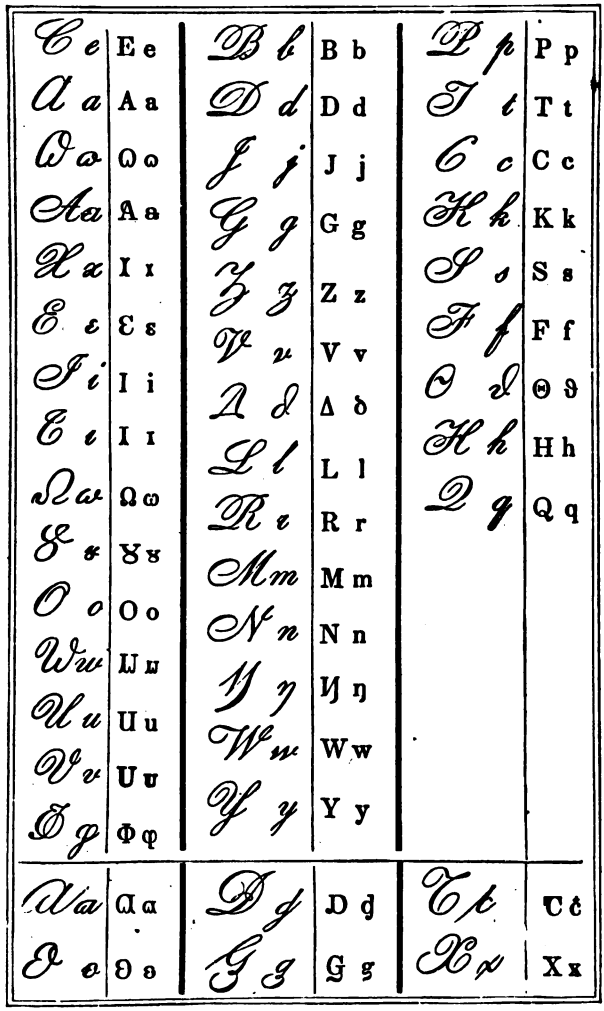

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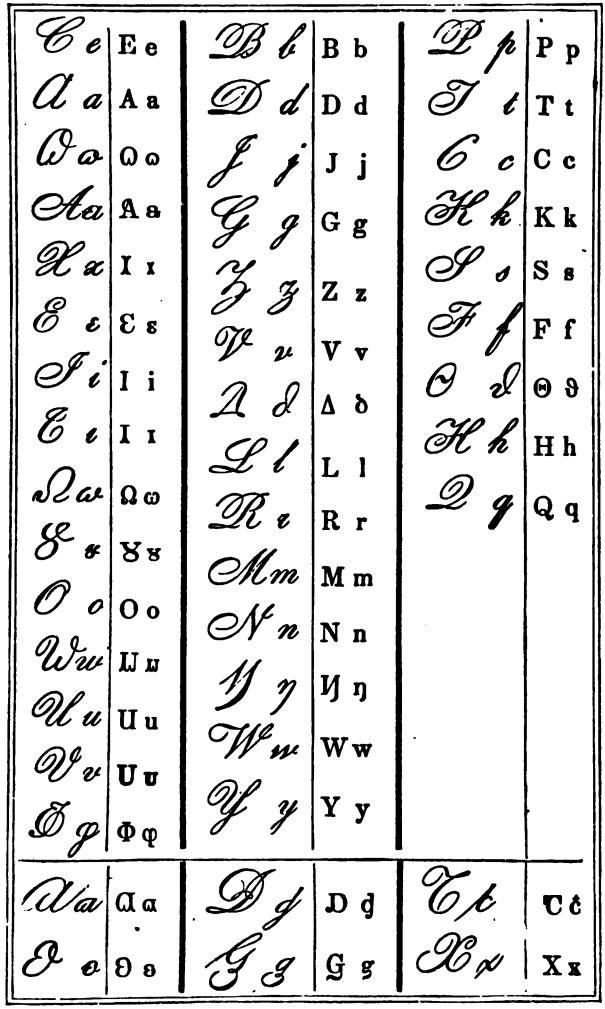

DXNEUS.

(Anonimus.)

Qot iz Dxnius?—'Tiz a flem
Kindliŋ ωl de hwman frem;
'Tiz a re dat lits dx i,
Soft in luv, in batl hi;
'Tiz de litniŋ ov de mind,
Unsubdwd, and undxfind;
'Tiz de flud dat pωrz aloŋ
De fvl, klxr melωdi ov soŋ;
'Tiz de sekred bʊn ov hevn,
Tʊ its tωisest fevurits givn.
De hʊ fxl kan pent it wel—
Qot iz Dxnius?—Birun, tel!

RECOMMENDATIONS

OF

COMSTOCK'S SYSTEM OF PHONETICS.

From the Saturday Courier of May 2d, 1846.

COMSTOCK'S TREATISE ON PHONOLOGY.

Every one, who has paid the least attention to the construction of our language, must have observed the great uncertainty and perplexity of its principles: and many foreigners, in attempting to master its arbitrary peculiarities, have been compelled to abandon it in despair. In view of these plain facts, we presume it will be curious, if not deeply interesting, to all who speak the language, to learn something of a formidable attempt now being made, both in England and in this country, to render the orthography and pronunciation of the English language easy of acquisition, and classic and perfect in every feature, by means of an alphabet which appropriates a letter to every elementary sound.

We have glanced at the several systems that have come under our eye, and give the decided preference, in point of beauty and completeness, to that of the well-known Dr. Comstock, of this city, who should be considered as almost the father and inventor of the reform. According to this plan, each of the elementary sounds in the English language has the same letter wherever the sound occurs. The effect produced by the new letters in the appearance of the print, gives additional beauty to the mechanism of the words. And as the alphabet here presented removes all difficulty in spelling and pronouncing the words of our language, all philologists, who consult the welfare of the human race, must rejoice in the prospect of seeing the world relieved of that heavy burden, the old system of orthography, which nothing but the Chinese characters emulates in perplexity.

We are not noted for running after "new-fangled absurdities," but we think the importance of the end proposed in this matter so great as to warrant us in taking some trouble to explain in brief its features to our readers — fully aware that any attempt to reform a universal and deeply-seated popular custom, must necessarily be a work of time and perseverance.

[Here followed the New Alphabet, several instances of the absurdities of the old system of orthography, copied from the Treatise, and the Lord's Prayer in Phonetic characters.—Ed.]

A Letter from Professor Miles.

SAVANNAH, Ga., April 17, 1847.

MY DEAR DOCTOR:

I have received your Magazine since its commencement; the last two numbers having just reached me. It appears to be improving each successive month. I have shown the work to a large number of the literati of the South; and, with here and there an exception, your plan meets with unqualified favor. The wonder is, not that such an enterprise is going into successful operation, but that it has never been done before. I was discussing the scheme with the Principal of a large classical school at Milledgeville, and he said that he did not think he should patronize it. Says he, "It will not be for my immediate interest to advocate it at this time; but I apprehend it will be successful, and at no very distant day." So much for the opinion of one whose *interest* is against it. Judge Longstreet, the distinguished President of Emery College, at Oxford, says your plan is the successful practice on the best idea that has been advanced since the publication of the first alphabet.

It is gratifying to see how effectually your Alphabet is going ahead of the crude and uncouth system of Pitman. A system of so many and such glaring faults as his, can end in nothing but disappointment.

Yours truly,

PLINY MILES.

A Letter from Professor J. Horace Smith, Jeffersonian Academy, New Orleans.

NEW ORLEANS, April 26th, 1847.

DR. A. COMSTOCK:

Dear Sir,—I received yours of the 17th ult.; but the expectation of receiving a copy of each of your Phonetic works prevented me from answering it earlier. I am much disappointed by not yet obtaining those works and your Charts, for which I applied through a book-house in this place as early as the third of February. I presume they will come soon.

I acknowledge, with grateful feelings, your kindness in anticipating my wishes, by sending, through the post, a copy of your Phonetic Speaker. How much reason has the world to adopt your works, and hail you as the benefactor of mankind! I feel persuaded that you must acquire a fame imperishable, from one extremity of the globe to the other; your works cannot die. The ease with which the English language may now be acquired, its richness, perspicuity, and grandeur, the enterprise of those who use it, all assure me that it is destined to give laws to the world. Not fifty years ago, the English language was confined within a very narrow circle — now it is much more general in every quarter. History is full of this natural progress; we hardly know where to place its dawn. The English language has been one of progression and improvement all along. It is quite difficult to read it as written even in Elizabeth's time; and now, in our own times, it has materially changed and improved. But why not terminate these perplexing changes at once, by the introduction of a *perfect* alphabet? All *thinking persons* expect one from some quarter or other. There must

be a commencement — and few reflecting men will feel disposed to impede any improvement, much less one which must benefit the civilized world.

As far as I can judge, your characters are perfect; and your vocal gymnastic exercises, and, indeed, everything in your SPEAKER, are truly rational. I am in raptures with your system, and intend to bring it immediately into public notice. It is my design to form classes in Elocution as soon as I can obtain a sufficient number of your books.

Go on, Sir, in your laudable and praiseworthy enterprise — I will do all I can here in the South. All great and moral reforms must spring from the youth of our land. An instructor requires a vigilance that never sleeps — a perseverance that never tires: we must work, work, work.

I am your obedient servant,

J. H. SMITH.

A Letter from the Hon. Ira Mayhew.

STATE OF MICHIGAN:

OFFICE OF SUPERINTENDENT OF PUBLIC INSTRUCTION,
MONROE, May 15, 1847.

DEAR SIR:

I received by yesterday's mail, "Comstock's Phonetic Reader," and "Speaker." I had before in my possession (received from some unknown source) your "Treatise on Phonology," No. 1, and the 1st, 2d, 3d, 7th, and 9th Nos. of your "Phonetic Magazine."

I was unable to give any attention to these works when first received. When I got a little time to devote to the subject, I took up the Treatise on Phonology, and I was unable to lay it down until I had completed its perusal. I placed it in the hands of my children, and judge what was my surprise to hear a daughter, not yet six years old, read the first chapter of Genesis fluently, in less than one hour from the time she first saw a Phonetic character!

I think much of Phonology *as a means of acquiring, readily and accurately, a knowledge of the orthoepy of our language.*

I suppose the "Reader" and "Speaker" were forwarded by yourself, or your publishers. You will please receive my thanks for the favor. I have never carefully examined your Charts, though I have seen one of them in a school taught by one of your former students.

I wish you every possible success in your efforts to facilitate the acquisition of the English language. Permit me, sir, to express the hope that, when you shall have prepared the necessary elementary books, Phonology will become a common branch of study in the primary schools of this, and other States of the Union.

Very truly yours,

IRA MAYHEW,
Sup't. Public Instruction.

TO ANDREW COMSTOCK, M. D.,
PHILADELPHIA.

From Godey's Magazine and Lady's Book, July, 1847.

THE PHONETIC SPEAKER, by A. Comstock, M. D. THE PHONETIC READER, by A. Comstock, M. D. Both of these nicely-printed volumes are from the press of E. H. Butler & Co., and certainly make Phonetic-dom appear quite imposing. We have also received several numbers of "*Comstock's Phonetic Magazine*," devoted to the new art. It has a most energetic and indefatigable master teacher in Dr. Comstock, and if the work of changing the modes of spelling and writing the English language can be done, he seems the Hercules for the task. In our August number, we shall advert to this subject again, and give specimens of this new method, so that our readers may have the opportunity of *seeing* what we are not sufficiently skilled in the signs as yet to explain.

From the North American and United States Gazette, July 8, 1847.

[This article was written by the late Dr. ROBERT MONTGOMERY BIRD, Author of "The Gladiator," "Nick of the Woods," "The Infidel," "Calivar," &c.]

DR. COMSTOCK'S PHONOTYPY, OR PHONETIC REFORM. We have on our table three of Dr. Comstock's publications, — the *Phonetic Magazine*, No. 11, for July, 1847; the *Phonetic Minstrel*, or Songs in honor of Phonotypy, set to popular airs; and the first number of the New Testament (embracing the Gospel of St. Matthew, and part of that of St. Mark), printed in Dr. Comstock's new phonetic character.

The Phonetic reform, we need scarcely inform the reader, aims to remedy the confusion and innumerable difficulties growing out of the want of correspondence between the pronunciation and the orthography of the English language, and aims to remedy all by the introduction of a new alphabet, capable of representing with precision the literal sounds of which words are composed. The defect in the language is a notorious and admitted one, and has been the occasion of various attempts by ingenious persons to introduce phonetic systems; no less than ten of which, including one by Dr. Franklin, we find noticed in the Phonetic Magazine.

It would be impossible for us to give the reader any just idea of these alphabets, without the introduction of their types, differing, of course, very considerably from those in which these remarks are printed. Nor is this necessary, as our object is merely to invite attention to a subject in itself of considerable interest, and to commend the ingenuity of Dr. Comstock's System, and the energy with which, regardless of expense, and of the obstacles always thrown in the way of reformers, he labors to promote the cause he has so much at heart.

The success of such a reform would be productive of great benefits, by reducing the time and labor necessary to the perfect acquisition of English orthography. Under the present system, a child is necessarily occupied for years in learning to read. The syllabic alphabet invented by the native Indian philosopher Guest, for the Cherokee language, *enables* a little papoose who never before saw a letter, to read a Cherokee *book in two or three days*. As soon as he has acquired the alphabet, he

has acquired the power of reading. The multifarious sounds of the English language forbid a syllabic alphabet; but it is evident that an alphabet in which every letter has a fixed and unalterable value, would greatly expedite the progress and lessen the task of learning, where the alphabet itself is not a difficult one. This is not at all the case with Comstock's. It consists of but thirty-eight simple and six compound letters,—forty-four in all; and a half-hour or hour's attention will make any adult readers, and, we should think, many juvenile ones, acquainted with it.

From the Christian Observer, Philadelphia. July 9, 1847.

THE NEW TESTAMENT, Printed in Comstock's Perfect Alphabet. *Published in Numbers.* Philadelphia: Published by A. Comstock, M. D., 100 Arch street. 8vo. pp. 64.

Most of our readers, we presume, have heard of Dr. Comstock's *Phonetic Alphabet*—in which every elementary sound in our language is designated by a letter appropriated to that sound only. His alphabet consists of 38 characters, which express all the elementary sounds in the language. In its structure we have the results of patient thought and ingenuity, presented in forms so simple, as to enable one to understand it in a very short time. In one hour a child may be taught to read and pronounce words correctly, printed in the phonetic characters. The author designs his alphabet to be universal—and, from a cursory examination, it appears to be admirably adapted to express the elementary sounds in most of the languages of modern Europe.

The advantages of an alphabet expressing every sound by a letter, and of words so written that their pronunciation shall be seen at a glance, are perfectly obvious. Every reader recollects that it was the labor of months or years in childhood, to learn to spell and read correctly; and then he must have a dictionary at hand, if he would acquire the approved pronunciation of our language. The Phonetic Alphabet is designed to save our children from more than nine-tenths of all this toil.

The changes it proposes to introduce in *written* language, are fundamental. It will create a revolution in writing and printing, if it shall be universally adopted. Whether it is desirable to save our children from the mental labor and discipline required in learning the various sounds of letters—and whether it is practicable for any man or combination of men, at this day, to carry such a revolution through the world of letters, are questions which we cannot here discuss. But we cordially invite attention to Dr. C.'s publications. They merit an examination, as the productions of original genius, and as efforts to save all future generations of students from a world of trouble, in learning the arbitrary inconsistencies which abound in the ordinary use of our alphabet. They are favorably received in various quarters. The Hon. Ira Mayhew, Superintendent of public instruction in Michigan, expresses the opinion that Dr. C.'s elementary books on Phonology will become a common branch of study in the common schools of that State and others.

In the handsome pamphlet named above, we have the gospel by Matthew, and three chapters of Mark's gospel, neatly printed in the characters of Dr. C.'s alphabet.

From Neal's Saturday Gazette, July 17, 1847.

As many of our readers have written to us to inquire into Dr. Comstock's system of simplifying the orthography of the English language, we give the subjoined alphabet, &c., as furnishing the whole matter in the briefest space, so that every one may see for himself into the proposed reform. We cannot pretend to anticipate the results of time, which brings so many changes in its course; and whether the Doctor and those who follow in his footsteps will succeed or not, in their radical effort, must remain for the future to determine. It will be a slow process, certainly. But so many are now moving in the same direction, that the enterprise is at least calculated to attract attention from curiosity, if from no other motive. The Doctor is full of zeal and enthusiasm, pouring forth shot after shot at the fabric of superfluous letters; and if he makes progress in the assault, he will be the man who has taken Gibraltar by storm.

A Letter from Professor Jackman.

NORWICH, Vt., Aug. 21st, 1847.

DR. COMSTOCK:

Dear Sir,—The twelve numbers constituting the first volume of your Magazine I have received, and am highly pleased with the work, for I consider it a *perfect work*. I have resigned my situation in the N. University, and think of locating myself in the valley of the Mississippi; when located, I shall again send for your Magazine, for every family in the United States ought to take it.

Previous to my becoming acquainted with your Magazine, I had practised some in Mr. Pitman's system—for his deficiencies I had made additions, thereby adapting the system to my practical wants. When, however, I saw your system of Phonology so clearly elucidated, while Pitman's was like a mountain-top in the fog, I was willing to suspend further practice until your system should come out, and then I could be my own judge, so far as my wants are concerned.

Very respectfully, yours,

A. JACKMAN.

A Letter from the Rev. Wm. Beardsley,

Author of a Phonetic Alphabet, a System of Short-Hand, &c.

GRIGGSVILLE, Pike Co., Illinois, July 26, 1847.

A. COMSTOCK, M. D.

Dear Sir,—Having recently removed from Quincy to this place, where I have taken charge of an Academic Institution, and being anxious to receive the Magazine in time to come, I write to request that you will forward it to me at this place,—also the PHONETIC TESTAMENT, for which I send, enclosed, one dollar.

I desire greatly to become acquainted with your SYSTEM OF ELOCUTION; and, if it should equal my expectations, to introduce it as a text-book in the Institution of which I have the charge. I have Porter's and *Bronson's; but they* are not what is needed.

I am desirous to obtain, at the outset, the most approved books, and to introduce the most approved methods of instruction.

The plan of a Universal Alphabet, which you have commenced publishing, I have, for many years, advocated, and have urged the importance of using a perfect Alphabet of the English as the standard, and, for elementary sounds not heard in the English, inventing new characters, or using old ones found in those languages, such as may correspond in their general features to those in the English. I am well pleased with those on the first page of your Phonetic Magazine of July.

I received, not long since, a letter from an old friend of mine (now an agent for Andrews and Boyle), pressing me to engage as an editor, or teacher of Pitman's system. I have just written to him that, on the whole, I give your system the preference; and, if one of them is to be the standard, I would, had I the power, decide in favor of yours.

I have written a treatise on Epology and Epography, including also a system of Stenography,—the whole probably sufficient to make a duodecimo volume of 200 pages. A specimen of my stenography I send enclosed, "The Declaration of Independence."

In teaching the Ancient Greek, I have, for several years, made use of the modern Greek pronunciation. Suppose, in the September number of the Magazine, you occupy one page, at least, in giving a specimen of the Greek (from the first chapter of Mark) in your Epography or Universal Alphabet, according to the Modern Greek pronunciation. Also express your opinion as to the pronunciation of the Latin, as well as the Greek, which should be adopted in our seminaries of learning.

I am, Sir, yours for reform,

WM. BEARDSLEY.

A Letter from Professor J. Horace Smith, Jeffersonian Academy.

New Orleans, August 2, 1847.

Dr. A. Comstock:

My Dear Sir,—Four months since, in this city, I made an experiment upon a German, with your Treatise. I taught him one hour a day for six days. The man had never received instruction before — indeed he did not know a single letter. I can produce testimony here to prove that, on the sixth day, he read very well in your characters.

Please send me three dozen of your Phonetic Readers, three dozen Phonetic Speakers, three dozen of your System of Elocution, three dozen Epitome Historiæ Sacræ, half a dozen large Charts (Phoneticons), half a dozen small Charts, four dozen Phonetic Testaments, four dozen Phonetic Minstrels, and four dozen of your Treatise on Phonology.

I am a sincere well-wisher to your cause,

J. HORACE SMITH.

A Letter from Edmund H. Curtis, Esq.

Erie, Pa., August 3d, 1847.

Dear Sir,—Two weeks since I received by mail (from some unknown hand), your Phonetic Magazine, which has been read with great pleasure. Though I was entirely unacquainted with your Phonetic Alphabet, I was able to read readily, in fifteen minutes, by the use of your new characters.

I am looking forward with bright expectation of one day seeing this nation a Phonetic one. The superiority of the Phonetic system to our present barbarous method of representing spoken sounds to the eye, is incalculable.

There is not a single word in the English language but what might be spelled several different ways. And to show the absurdity of our present orthography, let us suppose one, unacquainted with it, wished to spell the word *fort*. He would at first say, there are four sounds in this word. The first sound, *f*, I shall indicate by *ph*, because I find this combination of letters used for the same purpose in the word *phonetic*. To represent the second sound, *o*, I shall take *ough*, because I find this combination used for the same purpose in *dough*. I shall use *rrh* as the representative of the third sound *r*, because these letters are used to represent this sound in *myrrh*. The fourth sound, *t*, I shall indicate by *phth*, because this combination is used for the same purpose in *phthisic*. Now, putting these letters tógether, we have *phoughrrhphth* to represent the word *fort!* On the same principle the word *saw* may be spelled at least twenty different ways, a few of which are as follows: — *ssaugh*, *psaugh*, *caugh*, *pso*, *co*, *so*, and *sso*. And the word *Norwich* may be spelled *Gnaughrrhweighth*.

The object of writing should be to express accurately to the eye the sounds of spoken words. But this valuable and heaven-born principle is so thoroughly set at defiance in our present orthography, that there is not one word in a thousand which is spelled according to sound, or in which the spelling is any guide to the pronunciation, or the pronunciation any guide to the spelling.

I rejoice to see the smouldering embers of Phonetic truth, which have been so long confined, beginning to burst forth into flames which cannot be quenched until the rubbish and trash of heterography and heterotypy shall be consumed. Please to accept my hearty thanks, and believe me to be a friend in the Phonetic cause.

Yours truly,

EDMUND H. CURTIS.

To A. Comstock, M. D. Philada., Pa.

A Letter from Wm. Jas. Vineyard, Esq., of Mississippi.

Dr. Comstock:

Sir,—I have been favored by the Rev. R. Morris with an opportunity of perusing your Phonetic Magazine, and have been much interested in it. I handed it to a person (who in the common type is an ordinary reader), directing his attention to the alphabet, and was surprised to hear him, in less than half an hour, reading fluently the third chapter of Matthew. It was next opened at a piece of poetry, which he read with the same fluency. This case presents decided evidence as to the simplicity of your Phonetic Alphabet, and the propriety of spelling words as they are pronounced.

I have perused, with equal pleasure, your New Testament, and Phonetic Minstrel. Religion and music offer increased attraction under such a beautiful garb.

WM. JAMES VINEYARD.

From Rev. R. Morris, Principal of Mount Sylvan Academy, Miss., and President of the Association of Teachers in that State.

DR. COMSTOCK:

My Dear Friend,—I have risen from a careful perusal of your New Testament and Phonetic Minstrel, with so much satisfaction, that I cannot forbear offering you my thanks for the present. The typography and mere printer's work are so beautiful, that, *per se*, they merit warm praises. If your good Quaker city can always do such good work, let her send specimens to this State, and she shall certainly have all our jobs.

Upon the merits of your Phonetic Reform, I have already offered you some remarks, and have only to add that continued examination gives increased delight. I have determined upon trying your system with one of my sons, about four years old, who is now a candidate for the Alphabet, and will give you, from time to time, the results of my experiment.

Rev. T. D. Hunt, a gentleman of much acuteness in this neighborhood, took up the New Testament a few days since, and read it off so fluently that I am sure not a single column was past until he knew every character, and, I need not say, greatly to his own pleasure. The New Testament should be extensively circulated. Being so well known to all classes of readers, old and young, it presents an opportunity, more than any other book, of comparing phonotypy with heterotypy. The accents, too, that "consummation" so long desired, of teaching accent by sight, add much to the value of the book, while the compactness and beautiful order which the type of your invention admit of, will recommend it alike to the child and to the scholar, to the vision and to the judgment.

I sent money not long since, and purchased the system of a rival Phonist, that I might compare it by sight and sense with yours. In both it most signally failed, not only in my opinion, but in that of all who viewed the contrast; and I am so far satisfied that no method yet made public can successfully compete with yours. Accept this, my honest conviction, and believe me

Sincerely yours,

R. MORRIS.

Mount Sylvan Academy, Miss., Sept. 15, 1847.

From the North American and United States Gazette, Philadelphia, October 13, 1847.

We are glad to receive the October number of COMSTOCK'S PHONETIC MAGAZINE, and to learn that the ingenuity and perseverance of its able conductor are making themselves understood throughout the land. We may never live to re-cast our types into the shape proposed by Dr. C., but we do live to see occasion to expect that he will fix some standard by which one generation can understand another of the same language. Dr. C. has hit upon the plan.

A Letter from S. M. Wilson, Esq., Elocutionist.

PEMBROKE, N. H., Oct. 25, 1847.

DR. COMSTOCK:

My Dear Friend,—I have just received your beautiful Chart, THE PHONETICON, and the first number of the New Testament. Both are exceedingly beautiful; and, aside from their intrinsic value, worthy of preservation as specimens of the typographic art. The more I use the Perfect Alphabet, the more I admire its simplicity; and hereafter, except in particular cases, I intend to write *Phonographically.*

In pursuing my profession, I intend hereafter to use your Phonetic works, and I think I shall do a great service to the community by so doing. The Phonetic Reform will triumph in spite of the opposition of those who stick to the "good old way." In this age of progress, people won't go round if they can cut across. Those who oppose this change in our orthography do not consider that in consequence of the want of precision in the sound of the letters, our orthography is continually changing. It has changed so much since our remembrance as to require some study to keep up with the fashions; and, if we look back to the era of Chaucer, Spenser, and Shakspeare, we shall find our language almost entirely changed.

I am glad to know you are going to publish a PHONETIC DICTIONARY. Such a work is a great desideratum. I will be responsible for an edition (1000 copies) of the work, myself.

Very truly yours,

S. M. WILSON.

The following is from James Henry, Jun. Esq., for several years Sup't. of Common Schools for the Co. of Herkimer, N. Y. (1847.)

Comstock's System of Elocution, Phonetic Speaker, and Charts of Elementary Sounds.

The author of these works has spent twenty years in the study of the subjects of which they treat, and is probably the best known, and the most successful practical Elocutionist in the country. He was the first to arrange, in tabular and systematic forms, the elements of our language; and most, if not all, of the numerous phonological charts which have appeared, are essentially transcripts from, though not improvements of, this author's works. In their latest editions, Comstock's books and charts are, beyond question, unsurpassed by anything of their kind which has yet been offered the public. Besides the great facilities which they afford for habits of correct, elegant, and effective reading and speaking, they present also, in graceful and attractive forms, many of those fundamental, moral, and political truths, on the right apprehension and practical application of which, by the mass of our people, depend the support and perpetuity of our free institutions. They also contemplate a thorough reformation in our anomalous and barbarous orthography.

A Letter from the Rev. J. Avery Shepherd.

SOMERSET PLACE (Cool Spring, P. O.), Dec. 2, 1847.

DR. A. COMSTOCK:

Dear Sir,—By your courtesy and kindness, I was not only supplied a few weeks ago with two numbers of the "Phonetic Magazine," but with the first number of the New Testament in the new alphabet, and still more with a letter in your own hand, which, perhaps more than either of the printed works, demonstrated the facility with which the graphic alphabet can be used. Appended to the New Testament was a note, implying a willingness to receive any expression of opinion which the recipient of the pamphlet might be disposed to give regarding the enterprise in which you are engaged.

Will you allow me to express a few reflections which I have made, after no very slight examination of this subject, and especially in connexion with the works you have had the kindness to send me? And I would make these reflections take the form of an answer to each of these three questions:—

1. Is our present system of orthography a deplorable one?
2. Is it desirable to introduce a better one?
3. Is such a change practicable?

To the first question, it would seem that there could be but one answer. Any one who still retains a vivid impression of school-boy days, may perhaps call to mind many instances of severe flogging, where he was either the sufferer or a trembling witness, when the only fault, perhaps, grew out of the total *inability* to remember accurately the most unnatural and irregular orthography probably in Christendom.

No one who has ever had any experience in teaching foreigners our language, can well forget the look of dismay, and sometimes of despair, with which his pupils regarded their early lessons in orthography. These things, with no small experience in teaching children in by-gone years, have satisfied me that the orthography of the English is perhaps the most *monstrous*, as well as perplexing, that modern literature can furnish.

2. Is it desirable to introduce a better one?

On this point I will say but a few words, for I must think that the teachers of children, and tutors of foreigners, who are among the best judges, must gradually be brought to yield assent.

One thing has always seemed strange to me, that amongst all the exact sciences, with works on which our language is peculiarly rich, there should be no such thing as a complete analysis of the sounds of our language, and characters to represent them. As a science it seems to me that the elementary sounds of our language should long ere this have been fully analysed.

But to come to the third question,—Is a reform practicable?

Experiments hitherto have proved it not to be so, for two or three reasons, which I will give:

Many proposed systems of reform have originated more as a kind of pastime than as a serious business.

All that I have seen heretofore (and I have seen several) have failed in two very important particulars:—

First,—They did not succeed in a perfect analysis of the sounds in our language (under this remark I include also some half-a-dozen systems of stenography which I have examined and partially learned). This alone would be a fatal objection in the way of a reform. None would come into a measure so general as a reform in the spelling of the whole language, if they discovered that the reformer was only going to substitute for the present imperfect orthography of our language some imperfect orthography of his own invention.

The second cause of failure has been in the characters employed by the several reformers. Most of them differed so very widely from the characters now in use, that it seemed akin to acquiring a new language to learn them. Most of them were, on the specimen printed pages, rather unpleasant to the eye than otherwise; and this alone would deter multitudes from looking upon a reform with any pleasure. None of them presented a sufficient variety of *capitals*, *small letters*, and *italics*, which are indispensable to our modern systems of printing. And all that I have seen presented such characters for their graphic system, that it would require years of practice to be able to write with anything like a medium facility; and without a perfect and convenient graphic alphabet, I am fully persuaded that no reform can ever succeed.

Now, to say nothing of the many reasons that may be urged in favor of a reform, allow me to express in a few words what I think of your own system.

Serious causes of failure, originating with the inventors themselves, have hitherto accompanied every preceding effort. But I am persuaded not in your case.

First,—It has been (so it appears, from your magazines and publications) prosecuted with earnestness and zeal

The analysis (it seems to me, after many trials) of the sounds of the language is quite complete. Moreover, (which is no small thing,) your profession and position will give the public a confidence in your ability to analyze thoroughly every sound in our language.

And as to your alphabet. The letters are not unnecessarily or arbitrarily new, so that they may be learned in a short time. They are so varied also as to answer every purpose of modern printing; while the graphic alphabet, strange as a new character may at first strike the eye, will be found, upon tracing it with a pen, to have been formed with studious attention to the ease and rapidity of formation. If the English language should not hereafter be written and printed in a perfect alphabet, the fault will be with the people, and not, as heretofore, with the inventors. At all events, you will have decided whether the English ever will be written in a perfect alphabet; for, if this undertaking does not succeed, no future one ever can; such at least is my humble opinion. I cannot, however, but hope that your alphabet will come into general use. I shall use my influence where I can in its favor; though really where I am at present (on the south side of Albemarle Sound) there is apparently little prospect that there will be many readers of *any* alphabet for some years to come. I shall send for a Testament the first opportunity. With many hearty wishes for your success, I am, dear Sir,

Very respectfully yours,

J. AVERY SHEPHERD.

A Letter from the Rev. Samuel Aaron, Principal of Tree Mount Seminary.

NORRISTOWN, Pa., July 18, 1848.

DR. A. COMSTOCK:

My Dear Sir,—Although so little given to puffing that I have not for years even advertised my own school, a sense of duty compels me to notice in terms of the highest commendation the truly benevolent and philosophical efforts you are making to diffuse the knowledge and establish the use of *the perfect alphabet.*

As a teacher of young men and boys for many years, I have had a laborious and most painful experience in inculcating the thousands of absurdities and irregularities in English orthography. To stamp on the memory of youth a jargon imposed on us all by the authority of lexicographers, is an undertaking about equally hateful in the labor, hopeless in the prospect, and stupid in the accomplishment. The contradictions and enigmas in spelling are well adapted to beget in bright youths a persuasion, that the chain of knowledge, instead of being a series of beautifully connected links, is a tissue of tangled knots and kinks, and that teachers are a pack of arbitrary blockheads. A dull boy *never* learns to spell; a smart and willing one acquires the art after many years as a *hateful conventional necessity.*

Your alphabet, very agreeable to the eye, and, for aught I see, complete in the elementary sounds, can be learned in a few days by any one not an idiot; and then distinct reading follows in a few days more. I have no doubt a sprightly child, ignorant of all letters, could be taught by its use to read slowly but surely in one week; while now such reading is a work of years, and spelling is almost never learned.

I must commend your alphabet for its good appearance. Without meaning to disparage the "Anglo-Saxon," which I now receive, and with high respect for its conductors, I am free to say that the beautiful page of your New Testament is vastly superior to any other phonotypy I have seen.

It is perfectly truthful, but may seem like flattery, to say that your intelligent and tireless zeal in advancing this great reform, has no parallel so far as I know, and will doubtless be better rewarded by your own consciousness of benevolence and right intention than by any eulogy of mine. You will meet with much opposition, be ridiculed by the stupid, the conservative will inveigh against your "*mad innovation,*" the literary bigot will dread the loss of his occupation, but time, perseverance, and the common sense of the world, will effect your triumph.

I heartily approve the publication of your intended monthly, and I hope it may soon be read and appreciated by many thousands.

My school will take sixty copies for one year; and be assured my pupils generally are as cordial as myself in the hope of your success.

Direct a copy to Dr. Dunlap, Norristown, your former pupil.

I am sincerely your affectionate friend,

SAMUEL AARON.

A Letter from Joel Wickersham, Esq.

DR. A. COMSTOCK: 10th Mo. 26, 1848.

A few weeks since a friend of mine handed me a few numbers of the Phonetic Magazine, also the Phonetic Speaker, and the Phonetic Testament, which I have carefully examined; and I think the writing and printing reformation has assumed a form in these works altogether superior to anything which, under the name of literary reform, has heretofore claimed the attention of the public. When Pitman's system first appeared in these parts, it was in high repute here; not so much, however, because it was considered perfect, but because it was regarded as so much superior to the old system that the adoption of it would be very desirable. Pitman's new characters are very faulty, not only on account of their grotesque appearance, but on account of the similarity of their forms, which renders it difficult to distinguish one from another. Pitman's practice of changing his alphabet continually has very much retarded the progress of his system; for few can be found willing to learn an alphabet that is to be thrown away as soon as learned. But I find all these difficulties obviated in the work before me; not only so, but in this system, with its faultless alphabet, and graphic signs for inflection, emphasis, and melody, there is a perfection attained that cannot fail to recommend it to every enlightened mind.

The people of Ohio are beginning to move in this great reform everywhere, and they will have something better than the present barbarous system of orthography. I think that if the claims of Dr. Comstock's system could be laid before the people, it would not fail to be introduced into the common schools in a short time.

I send enclosed one dollar, for which you may send me one copy of the present volume of the Phonetic Magazine. Direct to

JOEL WICKERSHAM,
East Fairfield P. O., Columbiana Co., Ohio.

From the Colporteur and Children's Friend, Philadelphia, 1850.

The December number of *Comstock's Phonetic Telegraph* is before us, and we take occasion to make a few remarks upon the orthography of the English language, and the reform proposed by Dr. Comstock.

When we consider that there are in the English language about *seventy thousand* words, *not sixty* of which are spelled as they are pronounced, we are glad to see that there are those who are willing to brave public opinion by making every one of these seventy thousand stand in his own proper dress, speak for himself, and tell his own name.

It is said, that, in the infancy of the art of painting, the artist was obliged to write under his picture, "*This is a horse*," or whatever the painting might represent. If his label had been written in English, it would have been necessary for an interpreter to stand by, and say, "*These letters spell horse.*"

The wretched orthography to which the children in our schools, and all who either read or write, are condemned, is most wisely placed by Dr. Comstock side by side with his own beautiful phonetic characters, *thus exhibiting* to the greatest advantage the beauty of the one and the *deformity of the other.* We feel that, in his noble undertaking, the

author of the "*Perfect Alphabet*" must content himself with the consciousness of acting for the benefit of his fellows, rather than with the prospect of pecuniary remuneration. The difficulties which stand in his way are manifold; but one who has had the boldness to commence will not fear to carry out his reform. If he receives that countenance from men of letters which he should, we may hope that he may see even in his lifetime the success of his project.

Dr. Comstock's Alphabet comprises thirty-eight characters, representing each for itself a single sound, and never any other. There are none of those useless *silent* letters which disfigure the present system. When a child has once learned the sound of a letter, it is done forever—when he meets with it again, it is an old acquaintance.

The Rev. Mr. Aaron (who, by the way, has one more letter in his name than is needed,) says:—

"As a teacher of young men and boys for many years, I have had a laborious and most painful experience in inculcating the thousands of absurdities and irregularities in English orthography. To stamp on the memory of youth a jargon imposed on us all by the authority of lexicographers, is an undertaking about equally hateful in the labor, hopeless in the prospect, and stupid in the accomplishment. The contradictions and enigmas in spelling are well adapted to beget in bright youths a persuasion, that the chain of knowledge, instead of being a series of beautifully connected links, is a tissue of tangled knots and kinks, and that teachers are a pack of arbitrary blockheads. A dull boy *never* learns to spell; a smart and willing one acquires the art after many years as a *hateful conventional* necessity.

"Your alphabet, very agreeable to the eye, and, for aught I see, complete in the elementary sounds, can be learned in a few days by any one not an idiot; and then distinct reading follows in a few days more. I have no doubt a sprightly child, ignorant of all letters, could be taught by its use to read slowly but surely in one week; while now such reading is a work of years, and spelling is almost never learned."

We think that the speediest way for introducing this excellent system would be to have, as far as possible, a column or part of a column of the most widely circulated newspapers printed in the new orthography. We are much mistaken if the demand for more, and still more, would not be made by the readers as soon as they had thus had an opportunity of judging of the comparative merits of the old and new systems. We wish this, and every other true reform, complete success.

[From the National Era.]

SPELLING REFORM.

☞ Our correspondent is mistaken in supposing that our columns are to be devoted to the purposes he names. We have not opposed the Spelling Reform.—[*Ed. Era.*

EAST FAIRFIELD, Columbiana Co., Ohio, April 6, 1850.

TO THE EDITOR OF THE NATIONAL ERA:

We are sorry to learn the columns of the National Era are devoted to the overthrow of Pitman's and Comstock's system of representing the

sounds of the human voice, which the Editor has recognized as "*Komstok's Purfekt Alfabet.*" He assumes the position, "that all attempts to establish it will remain as literary curiosity only. Its advocates seem to overlook three things." They have not only overlooked, but they have *underlooked* them too. His first objection is, "We are cumbering ourselves with two alphabets, instead of one." Experience has proved that those who learn phonotypy first, can learn to read heterotypic printing, by the resemblance of words, in one-tenth the time required to master it by the present cumbrous and wearisome practice of committing to memory the barbarous manner of spelling. "Second, the force of association with the actual appearance of familiar words, so that no one who has read Spenser, for example, would be willing to see his stanzas, even in our common orthography." Just as though we could not appreciate the sentiments of a poet without having the spelling clouded with all the obscurity imaginable. When a person is reading to us from one of these books that are over-righteous in their orthography, why do we not tell him to spell the words, that we may the better relish their sublime sentiments. And why not spell our words when conversing, if the spelling gives so much dignity to thought? "Third, it is not the written English tongue," &c. We do not claim it to be. It is printing the human voice, what the world has never had before We are not going to dispute with the Editor about the plausibility of "well-trained children of five or six being able to spell and read fluently," because we are unacquainted with the more than ordinary talents of such children who are born in the heart of literature and knowledge; but, as for us *back-woods, thick-brained, flat-headed* people, we have to go to school from twelve to fifteen years, and even then, on taking up histories of foreign countries, and books with unfamiliar words, we never know to a certainty whether we give the correct pronunciation or not.

We hardly know what to say in regard to the umbrage which has been taken at the pronunciation. But it is our candid opinion that the Editor is either not acquainted with the alphabet and system, or he does not know how words should be pronounced; because Dr. Comstock is acknowledged to be the greatest elocutionist in the United States, and his pronunciation is founded upon the highest authorities in America. We would have heartily thanked the gentleman for so charitably commending the system to the public, "especially the aged," had he not been so slow in the movement. We fear he is up rather late in the day to commend a system whose own novelty, simplicity, and philosophical foundation, will recommend it to all lovers of literature and science—to all who are interested in the education and elevation of the whole human family. Even now, thousands are rushing it forward with the speed of the car. The dark clouds of prejudice, and the mighty clamor of ignorance, that would have buried it in the dust, are beginning to subside. It is constantly gaining admittance into the colleges and high schools throughout our enlightened and happy land. Fear not "a century or two will pass" before it becomes the common type for printing. We have no such doubts; and we are firmly convinced it is the very thing the world stands in need of. What we sincerely ask of our friends is to give it a candid and thorough examination before condemning it.

Yours, truly,

J. WICKERSHAM.

[From the Providence Daily Journal.]

THE PHONETIC ALPHABET.

To the Editor of the Journal:

I have lately had the pleasure of meeting with Dr. Comstock, of Philadelphia, well known throughout the United States as one of the greatest elocutionists of the day, and also renowned for the success he has met with in curing stammering and various other imperfections of speech. But I wish to speak of him now in relation to one of the most practical inventions of modern times, a new Alphabet for the English language. Dr. Comstock is a man deeply versed in philological lore, and has made this subject his study for years. He has at length matured it and given it to the world as the result of his investigations into the regions of thought and deep practical sense. Any one who has at all looked into the *science* of the English language, must have seen at once, that, as a language, it is (though one of the noblest in the world) sadly deficient in rules and laws. In fact, there is no law, no rule, in relation to the pronunciation of words, as may be seen from the fact that the letters *o-u-g-h*, for instance, are pronounced in *seven* different ways, and that it is only through common usage that it is known which of these seven ways is correct. Now a foreigner and a stranger to our language knows nothing of common usage; he must learn the language by *rule;* but how can he know the proper pronunciation of a word, when he sees seven different words, with what seems to him the same combination of letters, and yet is told they are pronounced in seven different ways! This very great difficulty, and to many persons an insurmountable one, Dr. Comstock's new alphabet is designed to meet and to obviate. He has a character for each of the elementary sounds in the English language; and any one, by paying attention to the characters, may learn very readily to read by them.

But some objectors may say, Will not this alphabet, if introduced generally, change our language entirely? To this I answer by another question. Is not our language constantly changing? Is it by any means the same as it was two hundred years ago, to say nothing of going still farther back? Do not books, published then, require a dictionary to tell us the meaning of many of the words, and is not the way of spelling them quite obsolete now? But let the new alphabet be used, and there is, there can be no change; for, by this, every word must be written and pronounced by a fixed rule, so that the very word conveys, on its face, its own pronunciation, and there will be no need of referring to dictionaries or authorities to decide; the alphabet is its own interpreter of sounds. I send you herewith one of Dr. Comstock's newspapers, so that you may see for yourself his plan; and you will be satisfied, Mr. Editor, after you look into it, that it needs no eulogy of mine to recommend it to your notice, or that of your readers.

J. A. E.*

* We have reason to think that the above article was written by Mrs. Jane A. Eames, of Providence, R. I. — the authoress of a very interesting *anonymous* work, entitled, "Budget of Letters."—C.

A Letter from the Rev. William Beardsley,

Author of a Phonetic Alphabet and a System of Short-Hand.

BRISTOL, Kendall Co., Illinois, Feb. 20, 1851.

DR. A. COMSTOCK:

Dear Sir,—For several months I have been proposing to write to you on the subject of the reform you so nobly persevere in—that of the written representation of speech; or, as I would style it, *The Epigraphic Reform.*

Your PAMPHONETICON, as to its general features, commends itself to every mind capable of judging of its merits, as an improvement in literature, which, if generally adopted, would be of greater utility for the generation now growing up, and for those to come, than all our modern improvements in the arts, as effected by the application of steam-power to machinery These, indeed, facilitate the acquisition of wealth in a great variety of ways, as well as multiply, almost incalculably, the conveniencies of life. They also bring regions of the earth, remote from each other, into proximity, and thus introduce distant nations to each other's acquaintance, and open to our view illimitable sources of knowledge and enjoyment.

But the PAMPHONETICON, let it be put into general operation, would be *the key to unlock* those sources of knowledge to every mind, and thus qualify, or *furnish the means* to qualify all *who would* avail themselves of its advantages. And, as to the pecuniary advantages it would afford, if the maxim, "A penny saved is a penny earned," is true, this improvement would not suffer in comparison with any of those effected by steam-power. And then the mighty impetus it would give to the study of language, and the magic power it would exert to dispel the confusion and jargon of modern tongues, and gradually prepare the way for one universal language; or, at least, to remove one of the chief obstacles to the acquisition of the different languages, so as to render them comparatively easy, and thus remove, also, one of the great barriers to international communication and amity.

How vastly would such a reform, or rather revolution, speed the march of science and of the arts in every land, and especially in our own! Suppose the two millions of children, or more, in the United States, now in a process of drilling in our primary schools, in order to "beat into them" a knowledge of the common alphabet, and of its labyrinthic arrangements into words to represent our spoken language, instead of being thus absurdly led, or driven "*in terrorem*," through all the countless intricacies of such a chaos — *instructed correctly* in the science of Epology, or Phonetics, and then, in *the simple representation* of the elementary sounds, on the principle of one simple sign to each elementary sound, and always the same letter to denote *one and the same sound*— who can estimate the amount of energy such a change would impart to those millions of young minds, now comparatively inert?—inert, because uninterested, and uninterested because uninformed as to the very rudiments of their mother tongue. Instead of drilling them much of their time in school for many years, in the dry and most repulsive task of *reading* and spelling syllables and words, which *few* ever perfectly attain, *and less retain*, let them once and forever learn *the true* theory and

practice (which a great portion of them would be able to do within a month), and then let them apply their minds to the study of *things*, so as to acquire knowledge, and they will manifest an ever-increasing eagerness to climb the heights of science. How different would be their history, and how much higher their destiny!

Persevere, then, in the work, and may you live to witness in this enterprise as great a change as has been effected, within the last forty years, in locomotion by steam-power.

Yours for the Reform,

WM. BEARDSLEY.

A Letter from Stephen D. Stout, Esq.

CHARLESTON, Tennessee, Feb. 23, 1851.

DR. A. COMSTOCK:

Sir,—I have been reading your paper (Phonetic Telegraph) for more than a year; and I must say that I have the highest opinion of your improved system of orthography. I received all the books that I ordered from you, and a little Geography extra, which is truly a beautiful book.

I was pleased with the Phonetic Alphabet at first sight, but withheld my opinion till I had carefully examined the merits of the system. Now, I think I am not mistaken when I say that the Phonetic Alphabet is one of the greatest inventions of the age. Its beautiful appearance, its simplicity, and, above all, its *perfection*, speak highly in its favor; and, so far as my observation extends, it has been favorably received wherever it has been examined.

I feel deeply interested in your publications, and will do all in my power to aid you in this great Reform.

Yours, truly,

STEPHEN D. STOUT.
Teacher of a Grammar-School.

A Letter from J. K. Mitchell, M. D., the Professor of the Theory and Practice of Medicine, in Jefferson Medical College, Philadelphia, and a Member of the American Philosophical Society.

PHILADELPHIA, June 28, 1851.

A. COMSTOCK, M. D.:

Dear Sir,—From a critical examination of your great theory of Phonetics, I am glad to find that the system has already attained to completion. To me it is truly gratifying to learn that an alphabet exists which is strictly representative, not only of all the sounds, but of their various modifications in speech, in every language in which books are written upon the arts and sciences. I am glad to perceive this, because I consider a universal alphabet of the greatest value to the civilized world. A knowledge of your system enables the student, at once and always, to read every book printed conformably to it, not only in English, but in French, German, Latin, Greek, Spanish, Italian, &c. The greatest obstacle to the acquisition of one's vernacular, or any other language, is thus entirely removed, and the learner finds the only insu-

perable impediment to self-instruction totally obviated. Not only will your system of Phonetics do these things, but it will produce that uniformity of pronunciation so desirable and so elegant.

I esteem your efforts of the greatest value, because I perceive that the dream of Franklin has become, in your hands, a profound reality.

I remain, dear sir, truly yours, . J. K. MITCHELL.

A Letter from the Rev. D. G. Mallery, of Woodstock, Virginia.

DR. A. COMSTOCK: FAIRFAX C. H., VA., March 31st, 1855.

Dear Sir,—I am delighted with your little book, (Phonetic Reader No. I.), and shall do what I am able, to make it known in my neighborhood.

I have been a teacher during most of the last ten years, and have a thousand times lamented that we have an orthography so absurd. Your beautiful alphabet is all that I can desire. Its adaptation to all languages, and particularly its relation to the missionary work, makes me most anxious for its speedy adoption. Had I the power to *compel* its adoption by all missionaries, that power should be exercised.

Enclosed, please find postage-stamps for the Readers, and also for your *Treatise on Phonology*, which latter please send by mail. I shall get some, if not all of your other books, when I reach home. I expect to remain here during the month of April, and after that shall reside permanently at Woodstock, Shenandoah county, Va. Yours sincerely,

D. G. MALLERY.

Another Letter from Rev. D. G. Mallery.

DR. COMSTOCK: F. C. H., April 18th, 1855.

Dear Sir,—Your letter came to hand while I was conversing with another minister on your system. Although I had never seen a script alphabet in actual pen and ink writing, yet I read it without the least hesitation; and, handing it to my friend, he found but few words which he did not understand, notwithstanding his only acquaintance with your alphabet was gained from looking over the slip of printed paper which you enclosed, and that while I was reading your letter.

I hope to see the day when we shall have the Hebrew Bible printed in your phonetic characters; and I am sure it would delight the eyes of many who, like myself, have wearied themselves with the uncouth characters in which we are now obliged to read it.

As you are aware, it is one of the subjects on which candidates for the (Presbyterian) ministry are examined; yet you will not, I think, find one in ten who can read it after five years' ministerial life. This is owing, in a great measure, to the irksomeness of the task of keeping up their acquaintance with it; and this is occasioned by the character of the letters which, with the subscript vowel-points, gives a confused appearance to the page, wearying the eyes of all, and permanently injuring the eyes of many.

If such a book as "Arnold's Hebrew Book" could be published with some portion of Genesis and the Psalms added to it, and all in your phonetic characters, the labor of learning Hebrew would become a *pleasure.* Yours truly,

D. G. MALLERY,
Woodstock, Shenandoah Co., Va.

A Letter from N. F. Cooledge, Principal of Cotton Hill Seminary, Ga.

DR. A. COMSTOCK: COTTON HILL, Ga., July 7, 1855.

Dear SIR,—I am well satisfied, from the simplicity and utility of your UNIVERSAL ALPHABET, that it is a work "destined for immortality;" and that if you will publish a complete series of school-books, in my humble opinion, ten years will suffice to work a general reformation, and class the old alphabet among the "things that have been, but are no more."

Permit me to say, most respectfully, that your claims are not so generally understood as they should be. I think your watchword should be *agitation*—your motto, *keep it before the people;* for the friends of this reform are looking to you to carry it forward. Respectfully,

N. F. COOLEDGE.

A Letter from Gilbert Randolph, Esq.

Morgan Kɸntɪ, Tɛnɛsɪ, Nɷv. 17ϑ, 1854.

DR. ANDRɪɪ KOMSTOK:

Dɪr Sur—Mɷr ðan a yɪr agɷ I rɷt tɛ yɪɪ, and rɪsɪvd an ansur, rɛlatɪv tɛ yɪɪr Fɷnɛtɪk wurks; sɪns qɪć tim I hav bɪn ɷrdurɪŋ sum ov yɪɪr wurks ϑrɛ ðɛ hɸs ov Lɪpɪnkot, Grambɷ & Ku.

I am wɛl plɪzd wɪð yɪɪr Sɪstɛm ov Fɷnɛtɪx. Yɪɪr Fɷnɛtɪk karakturz dɛ not lʊk sɷ hʊkɛd, krʊkɛd, and unsitlɪ az Pɪtman'z. Cɪɪrlɪ yɪɪrz wɪl tek bɛtur wɪð ðɛ Amɛrɪkan pɪpl ðan hɪz.

I am tɪćɪŋ a komun skɛl, and hav a klas rɪdɪŋ ɪn ðɛ Tɛstamɛnt: qil ðe rɪd, I hav Komstok's Fɷnɛtɪk Tɛstamɛnt bɪfɷr mɪ. Hɸ ɪzɪ ɪt ɪz! It ɪz nɷ trubl tɛ kɷl ɛvurɪ hard nem ɪn ɪt.

I am trɪŋ tɛ gɛt mi patrunz ɪn ðɛ spɪrɪt ov Fɷnɛtɪx. If I suksɪd, I cal ɷrdur a pak ov yɪɪr bʊks bɪtwɪn ðɪs and sprɪŋ. I wʊd bɪ glad ɪf yɪɪr Dɪkcunarɪ kʊd bɪ rɛdɪ bi ðat tim. I hav sɛvural stɪɪdɛnts nɸ, hɛ rɪd yɪɪr Fɷnɛtɪk prɪnt prɛtɪ wɛl, and sɛvural hɛ kan spɛl ɷlmɷst ɛnɪ wurd bi sɸnd. I am konvɪnst ðat ðɛ studɪ ov Fɷnɛtɪx wɪl fasɪlɪtet ðɛ studɪ ov ɷrϑografɪ, ɪvn akɷrdɪŋ tɛ ðɛ ɷld mɛϑud.

If yɪɪ ar publɪcɪŋ a pɪrɪodɪkal ɪn yɪɪr Alfabɛt, I dɪzir yɪɪ tɛ sɛnd ɪt tɛ mɪ; and ðɛ subskrɪpcun pris cal bɪ fɷrϑkumɪŋ upon ðɛ rɪsɪt ov ðɛ furst numbur. Mi pɷst-ofɪs ɪz, Pɷrt ɷk Sprɪŋz, Rɷn Kɸntɪ, Tɛnɛsɪ.

Yɪɪr wurks hav gɪvn ɛntir satɪsfakcun qɛrɛvur I hav surkɪɪletɛd ðɛm. Hɷpɪŋ tɛ hɪr from yɪɪ sɛn, rɛlatɪv tɛ yɪɪr Dɪkcunarɪ, tɛgɛður wɪð ɛnɪ sugɖɛsćunz yɪɪ me sɪ fɪt tɛ mek tɛ wun hɛ wɪcɪz yɪɪr Fɷnɛtɪx yɪɪnɪvursal suksɛs, I am yɪɪrz, rɪspɛktfʊlɪ,

G. RANDOLF.

A Letter from Wm. Johns, Esq., of Talladega, Alabama.

Taladɪga, Alabama, Okt. 9, 1847.

SUR,—I hav wɪð plɛjɪɪr, and, I trust, not wɪðɸt profɪt, rɪsɪvd and rɛd ðɛ dɪfurɛnt numburz ov yɪɪr Fɷnɛtɪk Magazɪn, from ðɛ komɛnsmɛnt ov ɪts publɪkecun.

Yɪɪrz ɪz, tɛ mi mind, a lɷdabl ɛnturpriz, and dɛstɪnd tɛ ɛfɛkt muć fɷr ðɛ kɷz ov lurnɪŋ, not ɷnlɪ amuŋ ðɷz hɛ nɸ spɪk ðɪ Iŋglɪc laŋgwɪɖ, but bi rɛn-

durıŋ a nolɛʤ ov ıt ızı ov akwızıɛun, ındʉs ıts adopɛun bi ðı uður nɛcuns ov ðı urθ. Δıs wıl probablı bı ðı ultımatum.

Wɛr ıt nɛsɛsarı, and kud I prızʉm tɛ ɛfɛkt ɛnı θıŋ, I mit se mɛnı gud θıŋs ın rılecun tɛ yʉr sıstɛm ov Fœnografı, and yʉr ɛfœrts fɔr rıfɔrm; but I kanot ɛnkurıʤ yʉ sœ ɛfɛkĉʉalı ɛnı uður we az bi gıvıŋ yʉ mi œn patrunıʤ. I ðɛrfœr ınklœz yʉ wun dolur, wıð ðɛ rıkwɛst ðat yʉ sɛnd mı ðɛ Magazın fɔr ðɛ kurɛnt yır.

I hav komɛnst ðı ɛstablıɛmɛnt ov an ındıpɛndɛnt Hi Skʉl ın ðıs ples (Taladıga); and, lik yʉr frɛnd Bırdslı, "I am dızirus tɛ obten, at ðı ɥtɛst, ðɛ mœst aprʉvd bʊks, and tɛ ıntrœdʉs ðɛ mœst aprʉvd mɛθuds ov ınstrukɛun." And I cal, az sʉn az konvınyɛnt, ɛgamın yʉr sırız ov bʊks; and, ıf ðe ar qot I antısıpet, adopt ðɛm az tɛxt-bʊks, and ɛndɛvur tɛ hav ðɛm ıntrœdʉst ʤɛnuralı, ın ðıs kɥntı. Yʉrs, wıð rıspɛkt, WM. ʤONZ.

DR. A. KOMSTOK, Filadɛlfıa.

The following Lines, accompanied with the First Edition of the Treatise on Phonology, were sent to an uncle (since deceased), who was both a Clergyman and a Physician.

Filadɛlfıa, Epril 2, 1846.

I'v bın ɛngeʤd, az bi ðız lins yʉ'l sı,
In mekıŋ purfɛkt ɥr ɔrθografı.
Φr ansɛsturz, az ıf ðɛr suns tɛ boður,
Spɛld wurdz wun we—prœnɥnst ðɛm ın anuður;
Bi ðɛ sem sin ɛxprɛst kwit dıfurɛnt sɥndz,
Qıĉ muĉ, yʉ nœ, ðɛ pʉpıl'z mind konfɥndz.
But wı, hɛ lıv ın ðıs ɛnlitnd eʤ,
Qɛn nuθıŋ but imprʉvmɛnt ız ðɛ reʤ,
Qɛn Komurs brıŋz hur murĉandiz from far,
On snortıŋ stımbœts and ðɛ fliıŋ kar,
Qɛn wʊdn mɛn ar med tɛ spık and sıŋ,
And nʉs ız karıd on ðɛ litnıŋ'z wıŋ,
Qɛn ɛvurı art ız tɛ purfɛkcun brɔt,
And ɛvurı laŋgwıʤ "ın ɛıx lɛsns tɔt,"
Wıl purfɛkt ɔrdur ɥt ov keos brıŋ,
And mek ɥr spɛlıŋ kwit an ızı θıŋ.
Δıs haz bın dun, az bi mi bʊk yʉ'l sı,
Qıĉ berz ðɛ titl ov Fœnolœʤı.
Pırʉz ðɛ wurk, not wıð a hɛstı glans,
If yʉ ðɛ koz ov sisns wʊd advans;
But wıð dʉ ker, and wıð ınkwirıŋ mind,
Az ɔl wıl dɛ hɛ'd bɛnıfıt mankind,
Qɛður ðe pɛdl pılz, yuŋ ĉildrɛn tıĉ,
Folœ ðɛ plɥ, ɔr ın ðɛ pʊlpıt prıĉ.

A. KOMSTOK.

Rev. Dr. A. M. G. KOMSTOK, Dœlıst, Ilınɔı.

A Letter from Wm. H. Allen, LL.D., President of Girard College.

GIRARD COLLEGE, Aug. 31, 1855.

DR. A. COMSTOCK:

Dear Sir, — Having examined your Phonetic Alphabet, I believe that it is founded on a correct analysis of the elementary sounds of our language, and that its use would greatly facilitate the acquisition of the arts of reading and spelling, as well as promote uniformity in pronunciation. The characters which you have adopted, being the Roman and Greek letters, or modifications of them, are simple in form, easy to write, and pleasant to the eye, while the tone-marks, to indicate accent, inflection, and intonation, enable the reader to comprehend and represent the exact meaning of his author.

I recommend your alphabet to the attention of teachers and writers, in the belief that its introduction into general use would save years of irksome labor to children, and be the nearest approach which has been made to a "royal road to knowledge."

I remain, respectfully yours,

WM. H. ALLEN.

A Letter from the Rev. Lyman Coleman, D. D., Principal of the Presbyterian Institute, and Author of "An Historical Text-Book, and Atlas of Biblical Geography;" "Ancient Christianity Exemplified;" "Apostolic and Primitive Church," &c. &c.

DR. A. COMSTOCK:

Dear Sir,—I do but reiterate the common sentiment of all who have duly examined your Phonetic Alphabet, in giving expression to the conviction that the characters which you have adopted greatly surpass, in simplicity and beauty, all similar attempts to analyze and express the elementary sounds of our language; and I consider that your Pamphoneticon is the nearest approach which has ever been made to a universal alphabet.

Were it possible to reduce our spelling to a system so simple, so comprehensive, and complete, it would be an incalculable service to all who encounter the difficulties of the anomalous orthography of our noble language. Even should a reform so desirable prove unsuccessful, your efforts in this direction are not the less important to all those who study the first principles of our own, or of foreign languages.

Very respectfully yours,

LYMAN COLEMAN.

PHILADELPHIA, Sept. 6, 1855.

I concur entirely in the opinion of Dr. Coleman.

JOHN S. HART,

Principal of the Philadelphia High School.

September 7, 1855.

A Letter from James M. Morrison, Esq., the Linguist and Poet.

PHILADELPHIA, Oct. 3, 1855.

DR. COMSTOCK:

Dear Sir,—Although what I may say in commendation of your Phonetic System can have little or no weight, being, as Burns says,

"———————— a nameless wight,
Trod in the mire clean out of sight;"

yet having, for a period of over thirty years, made the study of languages a recreation, I consider myself not altogether incompetent to say a good word for you.

Every linguist knows that, poor as the English tongue is in articulate sounds, the Roman alphabet is inadequate to give them all expression. It is equally evident that numerous combinations of letters are retained to express sounds that are now obsolete or provincial. Hence the apparently absurd combinations of letters expressing the same sound, and the equally absurd double, triple, and even quadruple debt which the same letter is made to pay, by representing different sounds — an anomaly found, to the same extent, in no other tongue; alike repulsive to foreigners and puzzling to children. Your system cuts a clear path through this tangled thicket, by giving each letter an articulate sound, and each sound a uniform representation.

As our knowledge of the great family of man increases, our ideas require to be expressed in words whose uncouth sounds cannot be written in Roman characters, such as Chinese, Hindostanee, Russian, &c.; but they can be easily managed by your system. And provincial peculiarities, as well as words from the French, Spanish, &c., when printed in your characters, can be read to a native without exciting his risibility.

To my mind, the most ingenious part of your whole system is its *tone-marks*, by means of which the reader is not only enabled to pronounce single words correctly, but to give the very tones of the language in which the author himself would express his ideas.

Wishing you as much gain and glory as your meritorious labors deserve, I am yours, very respectfully,

JAMES M. MORRISON.

PHILADELPHIA, Oct. 6, 1855.

I HAVE examined Dr. Comstock's Phonetic Alphabet with some care, and I consider it decidedly the best that I have ever seen.

P. REDFIELD,
Phonographer and Principal of Mantua Boys' School.

RECOMMENDATION

OF

Dr. Comstock's Phonetic Alphabet

WITH A COMPARATIVE VIEW OF

THE PRESENT PHONETIC ALPHABETS.

WE have carefully compared the Phonetic Alphabet of Dr. A. Comstock, of Philadelphia, with that of Isaac Pitman, of England, now used by himself in that country, and by Andrew J. Graham in this; also with the modification of the said alphabet as used by Longley, Prosser, and Benn Pitman, in Cincinnati; and we have no hesitation in saying that the Alphabet of Dr. Comstock is far preferable, for the following reasons: —

1. Dr. Comstock's alphabet is founded on a correct analysis of the elementary sounds of the language; whereas Pitman's alphabet, as well as its modification, is founded on an incorrect analysis of these sounds.*

2. The alphabet of Dr. C. contains *all* the letters of the old alphabet; whereas the other alphabets reject *three* of them, viz., *c*, *q*, and *x*.

3. In Dr. C.'s alphabet, the letters of the *old* alphabet are employed in a way which essentially aids the pupil in acquiring

* We do not here wish to be understood as referring, in any respect whatever, to Pitman's *Short-Hand* Alphabet. His *Phonography*, as he calls it, though not strictly *phonetic*, is admitted to be the best system of Short-Hand which has yet been devised.

a knowledge of other languages, as they are appropriated, as far as practicable, to the corresponding sounds in the different languages in which the Roman alphabet is used; whereas, in Pitman's alphabet, as well as in its modification, the letters of the Roman alphabet are *not* employed in a way which affords the learner of other languages essential aid.

4. Whenever there is a sound common to the English and the Greek, and the English having no letter for it, but the Greek a letter appropriated to the sound, this letter, in Dr. C.'s alphabet, is made to represent the same sound; whereas, in Pitman's alphabet, as well as in its modification, not one Greek letter which is employed by him, is appropriated to the sound that it represents in the Greek. Not only so: Mr. Pitman has formed new letters which are inelegant, when he might have taken Greek letters which are beautiful, to represent sounds that are common to the two languages.

5. All the letters in Dr. C.'s alphabet are symmetrical, and, in print, afford a beautiful page; whereas, in Pitman's alphabet, as well as in its modification, many of the letters are uncouth, and, in print, make the page unseemly.

6. Dr. C.'s alphabet has *tone-marks* to indicate accent, inflection, and intonation, which enable one to read, at any period however distant, an author exactly as he intended; but Pitman's alphabet, as well as its modification, is destitute of tone-marks, and, consequently, affords no such aid.

In conclusion, we would say that Dr. C.'s alphabet is the only one which we have ever seen that deserves the name of *phonetic*, for it is the only one which has a letter appropriated to every elementary sound of the language, and signs to represent the various modifications of the voice in reading and speaking. And we verily believe that this alphabet would not only enable the pupil to resolve vocal words into their elementary sounds, and to read with propriety, but would greatly facilitate his acquisition of our present anomalous orthography.

With these views we cordially recommend Dr. Comstock's Phonetic Alphabet to the consideration of those who feel an interest in a subject so well calculated to facilitate the acquisition of knowledge, and promote the extension of morality and religion throughout the earth.

J. K. MITCHELL, M. D.,
Professor of Medicine in Jefferson Medical College, Philadelphia.

GEORGE ALLEN,
Professor of Greek and Latin in the University of Pennsylvania.

S. W. CRAWFORD, D. D.,
Principal of the Academical Department of the University of Pennsylvania, and Professor of Didactic and Pastoral Theology in the Theological Seminary of the Reformed Presbyterian Church.

JOHN ROBERTON,
Professor of Languages, No. 119 South Ninth Street, Philadelphia.

THOMAS BALDWIN,
Principal of a Mathematical and Classical School, Philadelphia, and Associate Editor of Lippincott's Pronouncing Gazetteer of the World.

J. SIMMONS,
Principal of Locust Street Institute for Young Ladies, Philadelphia.

A. B. IVINS, A. M.,
Principal of Friends' Central School, Philadelphia.

LYMAN COLEMAN,
Principal of the Presbyterian Institute, Philadelphia.

JAMES BROWN,
Author of the Rational System of English Grammar, Philadelphia.

A. T. W. WRIGHT,
Principal of the Normal School, Philadelphia.

JOHN FAGAN,
Stereotyper, St. James' Street, Philadelphia.

H. E. WALLACE,
Editor of the Law Intelligencer, Philadelphia.

WM. CURRAN, M. D.,
A Controller of the Public Schools, Philadelphia.

EDWIN THOMPSON,
Phonetic Compositor in John Fagan's Stereotype Foundery, Philadelphia.

H. Y. LOUDERBACK,
Principal of Mount Vernon Male Grammar School, Philadelphia.

WILLIAM ROBERTS,
Principal of Ringgold Grammar School, Philadelphia.

EDWIN BOOTH,
A Controller of the Public Schools, Philadelphia.

JOSEPH T. COOPER,
Editor of the Evangelical Repository, and Pastor of the Second Associate Presbyterian Church, Philadelphia.

B. M. DUSENBERY,
A Controller of the Public Schools, Philadelphia.

E. B. MEARS,
Stereotyper, Harmony Court, Phil'a.

WILLIAM EVANS,
Phonetic Compositor, Office of the Public Ledger, Philadelphia.

NELSON SIZER,
Professor of Phrenology, of the firm of Fowlers, Wells, & Co., Phil'a.

E. CAPRON,
Editor of the Philadelphia Daily Times.

EDWARD E. JONES,
Proprietor of the Daily Morning Times, Philadelphia.

GEO. R. GRAHAM,
Editor of Graham's Magazine, Philadelphia.

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A Controller of the Public Schools, Philadelphia.

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R. P. KING,
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JOSEPH PANCOAST, M. D.,
Professor of Anatomy in Jefferson Medical College, Philadelphia.

JAMES W. McCALLISTER,
A Controller of the Public Schools, Philadelphia.

TYLER LIPPINCOTT,
Phonetic Compositor in T. K. Collins's Printing Office, Philadelphia.

JOHN SARTAIN,
Artist, and Editor of Sartain's Magazine, Philadelphia.

SAMUEL DURBOROW,
Rector of the Church of the Evangelists, Philadelphia.

A. BEATTY,
Rector of Trinity Church, Carbondale, Pennsylvania.

M. HAMBLETON,
Attorney at Law, and Phonographic *Reporter*, Philadelphia.

JAMES L. TYSON, M. D.,
Professor of Materia Medica and Therapeutics in the Philadelphia College of Medicine.

C. CAMPBELL COOPER, M. D.,
President of the Board of Directors of Public Schools, 9th District, Philadelphia.

E. CONVERSE,
Editor of the Christian Observer, Philadelphia.

L. A. GODEY,
Editor of Godey's Lady Book, Philadelphia.

DAVID McKINNEY,
Editor of the Presbyterian Banner, Philadelphia.

W. B. JACOBS,
Editor of the Christian Chronicle, Philadelphia.

M. McMICHAEL,
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J. P. ENGLES,
Publishing Agent of the Presbyterian Board of Publication, No. 265 Chestnut St., Philadelphia.

JAMES C. SCOTT,
Depository Agent of Pennsylvania Bible Society, N. W. corner of 7th and Walnut, Philadelphia.

ROBERT MORRIS,
Editor of the Pennsylvania Inquirer, Philadelphia.

JAMES S. WALLACE,
Editor of the Philadelphia Sun.

J. R. FLANIGEN,
Editor of the Daily News, Phila.

SAMUEL C. UPHAM,
Editor of the Sunday Mercury, Phila.

WILLIAM RICE,
Proprietor of the Pennsylvanian, Philadelphia.

EDWARD W. WEBB,
Editor of the Pennsylvanian, Phila.

JOHN M. COLEMAN,
For 18 years Principal of Grammar School, Philadelphia.

JOHN LEYBURN,
Editor of the Presbyterian, Phila.

CHARLES WADSWORTH,
Pastor of Arch Street Church, Phila.

THEO. CUYLER,
President of the Board of Directors of Public Schools, Eighth Section, Philadelphia.

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P. COOMBE,
Pastor of Fifth Street Methodist Episcopal Church, Philadelphia.

J. A. ROCHE,
Pastor of the St. George's M. E. Church, Philadelphia.

JOS. R. CHANDLER,
[For 25 years Editor of the United States' Gazette, and afterwards Member of Congress.]

WM. RAMSEY, D.D.,
Pastor of the Cedar Street Church, Philadelphia.

J. COWPERTHWAIT,
A Director of the Girard College, and for many years a Director and Controller of the Public Schools of Philadelphia.

WM. H. BATT,
Principal of Zane Street Boys' Grammar School, Philadelphia.

JAMES BRYAN, A. M., M. D.,
Professor of Surgery in the Philadelphia College of Medicine.

SAMUEL SARTAIN,
Engraver on Steel, Philadelphia.

WM. F. BRADY,
Phonetic Compositor, Ledger Building, Philadelphia

A Letter from George B. Wood, M. D., Professor of the Theory and Practice of Medicine in the University of Pennsylvania.

PHILADELPHIA, Sept. 28, 1855.

DEAR DOCTOR:

From what I know of your System of Phonology, from the great length of time and diligent perseverance which you have devoted to this subject, and from my knowledge of your general character and ability, I have no doubt that your Treatise on Phonology, now in the press, will be a work of much research and great usefulness, and should have no hesitation in recommending it to all teachers of youth, and all others desirous of forming a just estimate of spoken language.

Respectfully and truly yours,

GEO. B. WOOD.

DR. ANDREW COMSTOCK.

TO MY NIECE, CAROLINE,

On the occasion of her Marriage to William C.

By Andrew Comstock, M. D.

Δɛ wurk ɪz dun,! ðɛ di ɪz kast'!
  Yɯ ar nɷ loŋ'gur sɪŋ'gl;
Indɪd', ðɛ Rɯ'bɪkon yɯ 'v past,!
  In mə'rɪd lif yɯ mɪŋ,gl.

Yɯ nɷ ar ʤand tʊ Wɪl'yam Sɪ';
  Yɯ ka'not from hɪm sɛ'vur:
Me hɪ tʊ yɯ fɷrɛ'vur bɪ
  A mɷst dɪvɷt'ɛd luv'ur.

And me yɯ ɛ'ur rɪsɪ'prɷket,
  Wɪð gret'ful·bʊ'zum swɛl'ɪŋ,
Δɛ luv qɪć med yɯrsɛlf' hɪz met,
  And lɯrd yɯ tʊ hɪz dwɛl'ɪŋ.

Me yɯ and hɪ bi nɷbl dɪdz
  Trɯ ha'pɪnɛs dɪsku'vur;
And Luvz and Gres'ɪz ɷ'ur yɯr hɛdz
  Wɪð gɷldn pɪn'yunz hu'vur.

And me yɯ ɛ'ur ətɛn'cun gɪv
  Tʊ ðrɪft': bɪ idl nɛ'vur—
On mɪlk and hum ɪ me yɯ lɪv',
  ɷr, lik tʊ' pɪgz ɪn klɷ'vur.

In koŋ'kɷrd me yɯ ɛ'ur bɪ fɷnd',
  Qil I rɪmen' ə bɷl'ur;*
And me yɯr luvz ɪn eʤ bɪ krɷnd
  Wɪð mɛ'nɪ ə lɪtl skwɷl'ur.

Philadelphia, August 10, 1855.

* An *exploder* of the elementary sounds — a teacher of elocution.

A LETTER

From Andrew Comstock, M. D., to his Nephew, A. C. Morey.

PHILADELPHIA, August 3, 1855.

Mi nɛ'vɯ, dɪr, ɪnklin' yɯr ɪr,
  And lɪsn tʊ mi soŋ;
It 's mi bɪlɪf' ɪt wɪl bɪ brɪf';
  Sɷ, 'twɪl not kɪp yɯ loŋ.

Δɛ lɪtl nɷt yɯ tʊ mɪ rɷt
  Haz kum — I'v rɛd ɪt ðrʊ';
WɪðɷtI' dɪlɛ', I sɛnd tʊ-de
  Δɪs an'sur bak' tʊ yɯ:—

Yɯ wɪc tʊ nɷ, I plen'lɪ sɪ,
If I wɪl lɛt yɯ bɷrd wɪð mɪ
Qil yɯ atɛnd' ðɛ lɛk'ĉɯrz hɪr
In ðɪs, and ðɛ suksɪd'ɪŋ yɪr,
And ɷr M. D'z tʊ yɯ ɪmpart'
A no'lɛʤ ov ðɛ hɪl'ɪŋ art.
I'l bɷrd yɯ, sur, ðɛ prɛ'zɛnt yɪr,
If nu'ðɪŋ ad'vurs ɪnturfɪr';
And yɯ wɪl kɪp kwit sur'kumspɛkt,
And dʊ ɷt I cal nɷ dɪrɛkt:—
Yɯ nɛ'vur hɪr must smɷk, ɷr ĉɯ
Tɷba'kɷ, sur; fɷr, ɪf yɯ dʊ,
Not ɷn'lɪ yɯ'l yɯrsɛlf' dɪzgres',
But stand a ĉans "tʊ lʊz yɯr ples."
Tɷba'kɷ, sur, I dʊ dɪspiz—
It bɷð ofɛndz' mi nɷz and iz;
I ka'not bər ðɛ durt'ɪ stuf',
In lɪf, ɪn pɪg'tel, ɷr ɪn snuf;

Sω dʒ not θɪŋk tʒ brɪŋ ɪt hɪr
Qər not unseːvurɪ kan apɪrˌ.
Yɯ must not bɪ ɕt let at nit,
Or yɯ 'l dɪsturbˈ yɯr Uŋkl, kwitˌ;
Wɪð durtːɪ fɪt nɛ'ur pas ðɛ dœr,
Nœr ɛːvur spɪt uponˈ ðɛ flœrˌ;
Nœr bakˈward lɪn uponˈ yɯr ɕər
Qɛn yɯ ar ɕatːɪŋ wɪð ðɛ fərˌ;
Nœr ɪ'n at ɛˈnɪ uːður timˌ—
It duz not wɪð pœlitːnɛs ɕimˌ.
Bɪsidzˌ, I tɛl yɯ, ɪf yɯ dʒ,
Yɯ 'l ɪnˈʤɯr ɕər and karˈpɛt tʒˌ—
Indɪdˈ, ðɛ ɕər yɯ mit brek dɕn,
Qɪɕ ðɛn wud kost yɯ haf a krɕn
Tʒ gɛt rɪpərdˌ. Δɪs, I bɪlɪvˈ,
Mi wurˈðɪ frɛnd, wud mek yɯ grɪvˌ:
Yɯ wud not lik tʒ pe ɕt kac
Tʒ mɛnd a ɕər ðat's gon tʒ smacˌ.
Δɛn sɪt ɪrɛktː; and, ɪf yɯ kan,
Akt ɕt ðɛ purˈfɛkt ʤɛnːtlman;
Luk wiz, and dɪgˈnɪfid, and grevˌ—
Bɪ ɕirˈful, dœˈ.—ɪɕ mœrnˈɪŋ cevˌ,
And drɛs ɪn garˈmɛnts nɪt and klɪnː;
Suɕ az on drːsent fœks ar sɪnˌ.

Δɛn I'l not bɪ acemdˈ ov yɯ,
Nœr cal I ɛ'ur, ɪndɪdˈ, dɪmurˈ
Tʒ ɪntrœdɯsˈ yɯ tʒ a frɛnd—
"Mi nɛːvɯ, Mr. Mœːrɪ, surˌ."
Yɯr Uŋkl, ladˈ,
ANDRIW.

Mr. A. K. Mœːrɪ.

REPLY OF

A. C. Morey to Andrew Comstock, M. D.

GLEN COVE, N. Y, August 3, 1855.

Dɪr Uŋ'kl,—Yʉrz ov Ω'gust ϑurd'
  Woz yɛs'turde rɪsɪvd,;
I ϑaŋk' yʉ for yʉr kind rɪpli'—
  It haϑ mi mind rɪlɪvd,;

For nɷ I ϑɪŋk wɪ'l har'moniz,
  And mek tim smʊð'lɪ gω,;
And I ωpin' yʉ'l ϑɪŋk sω, tʊ',
  Qɛn yʉ' rɪd qot's bɪlω,:—

Rit glad am I tʊ nω ðat yʉ
Tωba'kω nɪ'ður smωk nor ĉʉ,.
It ωt tʊ bɪ, az ɪz yʉr plan,
Ɛsĉʉd' bi ɛ'vurɪ dɪ'sɛnt man,.
Aɛ fɪlϑ'ɪ wɪd *I* nɛ'vur ĉʉ,
Nor mek mi nωz a ĉɪm'nɪ-flʉ
For sɛlf, or vul'gar ĉumz'; nor yɛt
Mek mi prωbo'sɪs a dʊst'-pɪt,.
I tɛl yʉ, sur' (tʊ gɪv mor ɛd
Un'tʊ mi wurdz'), I 'v sind a plɛd
Aat I wɪl nɪ'ður smωk nor ĉʉ',
But lɪd a dɪ'sɛnt lif, lik yʉ,.
Mi Ma and Uŋkl sur'tɪnlɪ
Ar ĉɪl'drɛn ov wun fa'mɪlɪ;
For Mu'ður mɪ rit ur'lɪ tot
Aat *skrepurz* wɛr not med for nɷt';
And ðat I cud not ɛ'vur spɪt
In ples'ɪz qər fωks stand, or sɪt,.

Lok up at nit qɛnɛ'ur yɯ ĉʊzˋ;
Mi loɖ'ɪŋ I cal sɛl'dum lʊzˌ.
Az tʊ mi tɪlt'ɪŋ bak mi ĉər
Qɛn I am "ĉat'ɪŋ wɪð ðɛ fər,"
I ϑɪŋk wun turn komplɪt'lɪ ω'ur,
And wun gʊd smac upon' ðɛ flωr,
Wʊd tɪĉ a lɛsn ðat wʊd tɛnd
Suĉ akts ðəraf'tur tʊ amɛndˌ.
I hav nω dφt yɯr prak'tɪst i
Wɪl mɛ'nɪ kωr'nurz, ruf, ɛspiˌ.
Bi wurd, ωr lʊk, ðɪz, qɛn yɯ find,
Trɪm of ɛgakt'lɪ tʊ yɯr mindˌ.
"Bɪ ĉɪr'fʊl!" Aus I likˋ tʊ bɪˌ;
But, "cev ɪĉ mωrn'"—alasˋ! a mɪˌ!
Pre, qot's ðɛ yɯs tʊ cev of klɪn,
A ĉɪn on qɪĉ nω bɪrdˋ ɪz sɪnˌ?
But ɪ'n ðɛ fωrmˋ, I wɪl gω ϑrʊ,
Ov cev'ɪŋ, ɪf rɪkwird' bi yɯˌ.
Mi drɛs ov suĉ a kind cal bɪ
Az yɯ cal bɪ wɛl plɪzd tʊ sɪˌ:
Trɯ, not ɛxtra'vagant ɪn pris,
But ωl'wez "klɪnˌ, and nɪt'," and *nisˌ*.
And cɯr I wɪl, az far'z I kan,
"Akt φt ðɛ pur'fɛkt ɖɛnˋtlman."
In ðɪz fɯ linz yɯ wɪl dɪtɛkt'
A plɛɖ tʊ dʊ qot yɯ "dɪrɛktˌ."

Sω, Uŋkl, qɛn mi skʊl ɪz dun,
I cal not loŋ "dɪmur'"
Tʊ tek up mi abωdˋ wɪð yɯˌ.
Yɯr Nɛ'vɯ,
A. K. MΩ'RI, Surˌ.

Dr. A. Kom'stok.

LINES

By the late Rev. Dr. A. M. G. Comstock.

"Step in, Doctor, and take some brandy: it will warm up your old blood, and make you feel young again."

THE REPLY.

Yur Bran'dɪ, sur, I dʊ not nɪd—
  Yur Bran'dɪ med ov Riₕ;
And, ɪf yu plɪz, I'l nǫ prœsɪd'
  Tʊ stet ðɛ rɪzn qiₕ:—

I dʊ not wɪc, wɪð pœl'zɪ stroŋ,
  Tʊ cek from hɛd tʊ fɪt';
I dʊ not wɪc tʊ hav mi tuŋ
  Aɛ druŋk'ard'z ωθ' rɪpɪtₕ;

I dʊ not wɪc, lik flem'ɪŋ brandz,
  Tʊ hav mi i'bœlz startₕ;
I dʊ not wɪc tʊ hav mi handz
  Tər ǫt mi ne'bur'z hart';

I dʊ not wɪc tʊ hav mi brenz
  Wɪð Me'nɪa Trɪ'mɛnz swɛlₕ;
I dʊ not wɪc tʊ klaŋk mi ċenz
  In Bɛd'lam'z dɪz'məl sɛl';

I dʊ not wɪc tʊ hav mi spɸz
  Inhɛ'rɪt ragz and sɪn';
I dʊ not wɪc ðɛ Kɸn'tɪ Hɸs
  Tʊ tek mi ċɪl'drɛn ɪn.

Qɛn Grɷ'surɪż and Lɪ'kur Stɷrz
  Cal rɛn'dur up ðər dɛd,
And Duɖ'mɛnt'z flem'ɪŋ de rɪvɪl'
  Δɛ rɯ'ɪnz ðe hav sprɛd',

I dʊ not ðər dɪzir' tʊ stand,
  Wɪð ðat horɪ'fɪk krɯ,
And at ðɛ bar tʊ rez mi hand,
  And ċarɖ mi wɷz tʊ yɯ';

Δɛn wɪð yɯ sɛn'tɛnst and hurld dɸn
  Tʊ ðat fɷrlɷrn' Dɷmen',
Qər Druŋk'ard-mek'urz ɛ'vur grɷn
  Wɪð ðər tɛn ϑɸ'zandz slen.:

Qər pɪs and hɷp kan nɛ'vur kum',
  Qɪċ hɪr me kum tʊ ɷl';
Sɪns suċ, Sur, ar ðɛ frɯts ov Rum,
  I'v nɷ dɪzir' tʊ kɷl.

A. M. G. C.

JOLIET, Illinois, Dec., 1858.

SEBASTOPOL TAKEN;

OR,

THE MARRIAGE OF MISS KATY KING.

BY ANDREW COMSTOCK, M. D.

This strong fortress, which has successfully resisted many assaults, and which has hitherto been considered impregnable, surrendered at discretion, and without bloodshed, on Thursday evening, Oct. 18, 1855; and we are happy to say that the belligerents are now living together in great harmony.

Hurɷ! hurɷ!—'tɪz dunˈ!—'tɪz dunˈ!
  Sɛvasˈtɷpɷl ɪz tekˈn!
Mɪs Keˈtɪ Kɪŋ ɪz maʏrɪd nɋˈ!
  I'm cʏr I'm not mɪstekˈn;

Fɷr I woz prɛˈzɛnt at ðɛ tim
  Aɛ maʏrɪd not wozˌ tidˌ;
I sɷ hur tʊ ðɪ ɷlˈtar lɛd,
  A brit and blucˈɪŋ bridˌ.

Cɪˈzmaʏrɪdtʊanɷlˈdurman,
  An ɷlˈdurman bi nemˌ;
A kuzn-ɟurˈman tʊˈ ɪz hɪˈ—
  From ɷlˈbanɪ hɪ kemˌ.

Hɪˈz tɷl and stret, wɪð wɛl-fɷrmd hɛd,
  Aat's slitˈlɪ tɪnɟd wɪð greˌ—
Hɪz hɋs ɪz nɪr ðɛ KapˈɪtɷlˌI;
  At lɪst, sɷ pɪˈpl seˌ.

A wi'dœur wið čil'drɛn sɛ'vn:
  Tɤ' sunz, fiv dœ'turz rər—
Bœð sunz, ðri dœ'turz liv at hœm';
  Tɤ' dœ'turz ma'rid ar':

Aɛ el'dɛst iz Lɤsin'da kold'—
  Hɤ kan wið hur kompər'?
Aɛ sɛ'kund—hᵩ mi gi'zard ðrobz!
  Iz Hɛnriɛ'ta fər.

Aɛ dœ'turz ðri hɤ liv at hœm
  Ar Lɤ'si, tœl and slim,
Œri'lia, ðɛ ta'siturn,
  And An'ǧelin, ðɛ prim.

Aɛ sunz ar Ralf and Rɤ'bɛn nemd':
  Aɛ furst iz ra'ður tœl';
Aɛ sɛ'kund, ðœ but ður'tin yɛt,
  Iz far from bi'iŋ smœl.

But hɑz ðɛ Grɤm nœ u'ður wɛlð
  Aɑn sunz and dœ'turz rər,
Tɤ briŋ untɤ' hiz le'di-luv,
  Mis Ke'ti Kiŋ, ðɛ fər'?

Œ yɛɤ'; hi'z landz and hᵩ'iz tɤ';
  Hogz', ka'tl, hɛnz', and hu'ni,
Fin hœrs'iz, ka'riǧiz, and milz',
  Bisidz' a hip ov mu'ni.

Aɛn cɤr'di Ket must ha'pi bi
  Wið suč a nœ'bl lord,
And sœ muč wɛlð at hur komand',
  Œl hurz, bi hiz akœrd':

It ɪz, ɪndɪd', fɷr I mɪsɛlf'
Dɪd hɪr ðɛ Brɪd'grɤm'z vɸ':
"Wɪð ðɪs gɷld rɪŋ I dɤ ðɪ wɛđ,
Wɪð wɛlθ I ðɪ ɛndɸ';

"Yɛs; ɷl' mi wurld'lɪ gudz tɤ ðɪ
I nɸ wɪl frɪ'lɪ gɪv,
If Ke'tɪ, ðɸ wɪlt bɪ mi brɪd,
And ɛ'vur wɪð mɪ lɪv."

Cɪ, bluc'ɪŋ, an'surd, "Yɛs', I wɪl;
Dɪr Al'burt, I am din."
Sɷ Dr. Dodz ðɛn tid ðɛ not',
Aɛ ma'rɪʤ not dɪvin.

Hɛns ðe ar ʤand', fɷrɛ'vur ʤand,—
Aɛ cɪr'lɪ must nok un'dur;
Fɷr "ðɷz hɤm hɛ'vn tɤgɛ'ður ʤanz,
Lɛt nɷ man put asun'dur.'

I nɸ wɪl bɪd ðɛ twen adɪ'—
I hɤv nɷ mɷr tɤ se';
But mi gud wɪc'ɪz I'l ɛxprɛs',
And sɷ wɪl ɛnd mi le:

In hɤ'pɪ wɛd'lok me ðe lɪv'—
'Tɪz hɛvn'z rɪč'ɛst bɤn';
And ɷl ðɤr dez on urθ bɪ nɷt
But wun brit hu'nɪ-mɤn.

PHILADELPHIA, Oct. 23, 1855.

DR. A. COMSTOCK'S WORKS.

PUBLISHED BY THE AUTHOR,

No. 102 ARCH STREET, PHILADELPHIA.

Comstock's System of Elocution, with special reference to Gesture, to the Treatment of Stammering, and Defective Articulation; comprising nearly 300 Diagrams and Engraved Figures illustrative of the subject. Price, $1; postage, 17 cents.

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☞ All orders for the above works must be accompanied with the cash, and directed to

ANDREW COMSTOCK, M.D.,

No. 102 Arch Street, Philadelphia, Pa.